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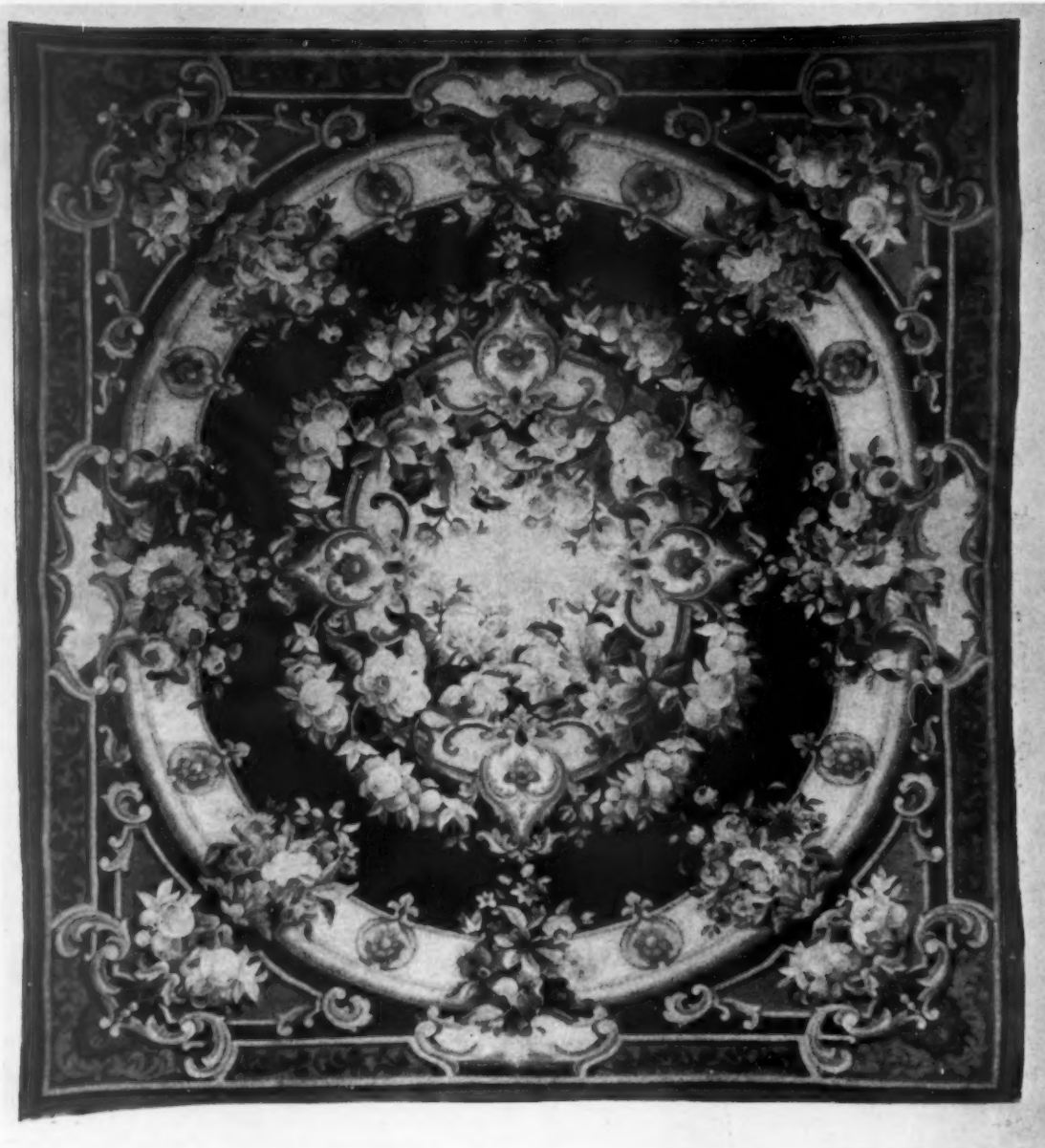
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# SIX HUNDRED YEARS OF RUBLEV

By STANISLAV OSIAKOVSKI

IN religious art realism made its appearance in an epoch when even invisible concepts had to assume a form which was determined by earthly experience so as to convince the onlooker of their truth. This peculiar anthropomorphism of the theocratic form, having affected also the deities of the Christian pantheon, impressed itself in particular on the Byzantine tradition in its age-long following of the ancient conceptual approach to religious pictorialism. This ancient tradition began to change in line with the aesthetic requirements of societies as geographically distant from each other as Siena and Constantinople in the XIIIth and XIVth centuries, and in the XIVth and XVth centuries in Novgorod and Moscow.

In an art bound by tradition its religious character compelled a ceremoniousness of representation and some sort of ethereal perfection. The aesthetic significance had a secondary import; the basic function was didactic, to induce the onlooker to think of the deity. What was important to a believer was a benign mask and a blessing hand. After all, the object of the cult was an abstract being: hence the difficulty of representation of a supernatural phenomenon, hence the tendency of showing the latter in a symbolic rather than a human shape. This abstract being appeared as a messenger from the divine paradise into the world of men, and the canon of supernatural anatomy deprived the divine body of any plasticity of form, reducing it to a flat combination of lines. These give the desired impression of weightlessness and ghostliness, while the sumptuous dresses of many an archangel were meant to emphasize their high rank in the heavenly aristocracy. The background shine of a golden sheet aimed at abolishing space as a pictorial element with a view to conveying the illusion of endless radiation of the cosmic light.

Even more than in the icons, the eastern hieratic canons tend to abstraction in mosaics, the other form of religious art. A picture made up of small pieces of coloured stone or glass, by its very nature, imposes upon the artist a schematic manner. We shall see later how the most talented among religious painters could create, even within the framework of such strict limitations and regulations, works not only technically outstanding, but also in their own way breaking through the other-worldliness, works reflecting the deepest reality of life. Such was the work of Andrey Rublev.

Summarily speaking, he effected a change from the general iconographic and stylistic prototypes, flat and standardised as described above, in the direction of a heightened emotionalism, truly human especially in the expression of tenderness and even pathos. To achieve this and avoid sentimental mannerism required a dynamically expressive realistic method.

For very many years Horace Shipp who died on Monday, July 31st, was a regular contributor to APOLLO whose work was both appreciated and valued. In particular he wrote Current Shows and Comments and his approach and appreciation of current trends in painting was a valued and authoritative contribution. He also wrote many other articles for APOLLO, in particular on Dutch paintings of which he was an acknowledged expert.

For the moment "Current Shows and Comments" will be discontinued.



The Zvenigorod Saviour. Icon.

Rublev was born, nobody knows where, some time between 1360 and 1370, when most of Russia was still under occupation by the Mongols who first invaded the country in 1244. Unoccupied remained the north-western republic of Novgorod, whose trade with western Europe and Scandinavia enriched the city merchants and encouraged them to build magnificent churches and have them decorated by both Russian and foreign, notably Greek, artists. The most famous among the latter was Theophanes, called the Greek, who came to Novgorod from Constantinople about the time of Rublev's birth. Although the capital of the Byzantine empire did not fall to the Turks until 1453, the decline of that empire had set in even before Theophanes' time, and he left his country to find in Russia a wider scope for his art. He was one of a long line of Byzantine artists who supplied icons and murals—at first almost exclusively—to Kiev, where Prince Vladimir introduced Greek-orthodox Christianity in 988. These artists kept up their predominance until Russian masters joined them in ever-increasing numbers in Novgorod, Vladimir and Suzdal in the course of the XIIth and XIIIth centuries. The XIVth century saw the birth of a Moscow school of religious art. The first defeat of the Mongols in the Kulikovo battle in 1380 at the hands of the Moscow Prince Dmitri Donskoy must have had a stimulating effect on the church-building and artistic activity in that capital. Such aura must have been inspiring for young Rublev, who, it seems, spent his youth in the nearby Troitsky monastery. It is not known whether its founder, Father Sergey, was still alive when Rublev entered it. But the patriotic and humanistic ideas which Sergey was

propagating must still have been a living source of inspiration in the monastery.

At the time when the Moscow principality was gathering round itself for a successful war against the foreign occupants all the living national forces hitherto dispersed in feudal antagonisms, monasteries became the centres of Russian culture. Their number was growing in the course of the XIVth century and the Troitsky monastery became the heart and soul of the movement. Sergey was travelling about the country reconciling warring feudalists and giving his blessing to Dmitri for the fight against the Tartars. Soon after their defeat at Kulikovo, in the early 1390s, Theophanes, who was responsible for the murals in St. Saviour, the biggest Novgorodian church, moved to Moscow, very likely at the invitation of Dmitri, to paint there many churches and palaces. Probably about the same time Rublev left the Troitsky monastery to settle down at the Andronnikov monastery within sight of the Kremlin. The contemporary Moscow chroniclers record the surprise of Theophanes' colleagues at his daring to paint at the behest of his inspiration without the usual consultation with the prescribed iconographic canons. Theophanes hyperbolised and dramatised the images of the saints; he was a past-master of monumental art. His pictorial line is never hieratically static. His rhythmic wavy movement not only brings life to the form, but assumes an aesthetic value almost on its own merits. But what matters in our context is that Theophanes' and especially Rublev's work reflected new and kindred philosophical conceptions within the religious complexities of the Greco-Christian world.

Russia, like England, knew no Renaissance in the west-European sense, she certainly could not have known it in conditions of the Mongol occupation which lasted two centuries. But the liberating spirit of Kulikovo was undoubtedly abroad, and radiating in particular from the Troitsky and other monastic centres of militant humanism. The old symbolism of the invisible or abstract Absolute outlived its function and was replaced by human personages who embodied grace and compassion, a truly human sentiment. Such development found its counterpart in the West in the new religious attitude of St. Francis, and helped to break the rigid Byzantine tradition of icon-painting and show holy men as more human. St. Francis and St. Sergey were among the philosophical sources of inspiration for an art which I think reflected popular beliefs rather than the orthodox views of the church hierarchy.

As we shall see soon, Rublev reflected in his work the new interest in man, in the tragedy of his life and the hope of salvation, but nothing more of the Olympian perfection and cold beauty so characteristic of the previous world of ecclesiastic art with its rigid division into saints and sinners.

It is no longer possible to assume that Rublev knew the Sienese icons; there was no contact then with Italy. But in both countries art began developing under the impact of the new interest in man and his world, and in this broad development Rublev occupies an important place. He and other followers of Sergey lived a hard-working life full of sacrifice and study, which led down to the very bases of Greek philosophy. Although there is no ground to say that Theophanes was Rublev's teacher, the Greek's work must undoubtedly have made a deep impression on Rublev. It is, perhaps, permissible to guess that Rublev wondered why there was in the older master's work not a single image of quiet joy, youthful innocence or clarity of form. It was as though the Greek emigré wore the spiritual birth-marks of the declining country of his origin, in spite of the exhilarating

atmosphere of the ascending country of his adoption which, as recent researches have now established, provided him with some prototypes of his own pictures in the earlier Novgorod and Pskov frescoes which he undoubtedly knew.

In 1405 Theophanes, the monk Prokhor and Rublev (their names were chronicled in this order) were engaged on the murals and iconostasis of the newly erected Annunciation church in the Moscow Kremlin, but the individual attribution of work to each of the three in the common composition is at present hardly possible. In Rublev's time art work was still impersonal and collaboration very close. He himself was working among a crowd of gifted artists, many of whom, while remaining anonymous, actively contributed to a whole period of Russian art identified with Rublev's name.

At Zvenigorod, near Moscow, ruled Prince Yury, son of Dmitri Donskoy. He was a close associate of Sergey and the Troitsky monastery and Rublev was invited to paint in the Zvenigorod cathedral, probably while he was still working in the Annunciation church. Rublev's Saviour in Zvenigorod is shown with an open face, looking friendly at people, while the fair-headed Archangel Michael in the same icon, who wears pink and light-blue robes, bends his curly head. This was a far cry from the mid-XIVth century Saviour known as the Stern-Eyed in Kremlin's Uspensky (Dormition) church. Rublev lived in better, more humane times, and reflected them in his Zvenigorod Saviour.

It was round about 1405-7, and in Zvenigorod, that Rublev, no longer working with Theophanes, blossomed out as a rare colourist. Nobody before was able to create such an extraordinary harmony of cold blues with tender pinks and gold. In 1408, when Theophanes was no longer alive and Rublev began to be reputed for his work in the Kremlin, he and his older friend, the monk Daniel Tcherny, were engaged to cover with frescoes the ceiling, columns and wall of the western half of the ancient pre-Mongolian Uspensky cathedral in Vladimir. They were also to provide paintings for its iconostasis. 'The Last Judgement' was Rublev's theme. The Byzantine school treated this theme sternly by painting scenes of severe punishment for sins and of terror of judged humanity, as well as the unmitigated wrath of the judges. By contrast, it is characteristic of the ancient Russian sagas to lay stress on the hopes of men to win the pardon of the Lord, to find Him indulgent to human weaknesses. In accordance with such popular attitude, Rublev's work at Vladimir is permeated with the spirit of almost joyful expectation shining in the eyes and faces and postures of those whom he depicted as keeping up a strong faith in the happy future instead of standing in paralysing fear of punishment.

The iconostasis in the same church displays a group of righteous men being led to paradise by the apostles. Among the latter Peter has none of the pride and severity of Theophanes' pictures. His portrayal expresses his full confidence in men, his conviction that good treatment will generate good response in them.

A special place in 'The Last Judgment' of Vladimir, in fact a unique place in all Russian religious art, is occupied by the exquisite figure of an angel trumpeting the approach of the Judgment. Rublev shows the angel's face almost in a profile, which was then uncommon. The angel's visible joyous excitement and smile reveal such a degree of human understanding as was never before painted in this part of the world. This angel is the highest embodiment of that spirit of harmony and peace which, in sharp contrast to the orthodox pictures of the judgment, shows the multitude depicted in this Vladimir church as looking in joy and good heart up to the throne of their Judge.

Rublev began working in Vladimir in May, 1408, but in





The Trumpeting Angel. Fresco. From the Last Judgment.

December of that year the Tartars came up to just outside Moscow and went away only after they had burned and pillaged the countryside and were paid an enormous ransom in treasures and slaves. Two years later they suddenly attacked Vladimir and ransacked all churches. Hunger and black death ravaged the country. The Troitsky monastery was completely burnt down. When the storm passed, Nikon, a pupil of its founder, Sergey, decided to erect a vaster stone



The Trinity of Angels. Tretyakov Gallery, Moscow.

building in place of its wooden structure, and Rublev and his friend Daniel Tcherny were asked to paint the murals and the iconostasis. Thus Rublev found himself working in a place where he spent his youth. Remarkable years of creative work followed, which he shared with the rest of his much-tried country. Only a small part of his work survived, but the finest among it is his 'Trinity' of angels.

The Old Testament tells us that three young men called on old Abraham and how he and his wife Sarah, who was informed by them that despite her old age she would give birth to a son, were entertaining them under an oak tree in the garden. The patriarch and his wife had a premonition that God himself was their guest. In the traditional Byzantine pictures, usually overloaded with detail, the three messengers were shown as curly-haired, winged youngsters. Rublev's conception is based on the ancient religious philosophical idea of the tripartite unity symbolising the spiritual unity of the world. He depicted it in the shape of the three angels, leaving out of account the circumstances of God's descent, customarily in the figure of the middle angel. But the cup on the table with the angels sitting round it, the tree and Abraham's tent in the back were left by Rublev to remind one of the biblical story. The middle angel is seated somewhat higher than those on his sides, but, contrary to the accepted cliché, their dimensions are all the same and there is no hierarchy among them. They sit in a circle, of which the centre is the cup on the table. Rublev's ethical idea might have been what was the overriding idea of his time: through unity of effort of the hitherto divided feudal principalities to victory over the age-long external foe and

to freedom of a unified young nation. As was often the case in the Middle Ages, a popular idea of political unity assumed religious clothing.

Rublev's composition of the Trinity in a circle obtained its full philosophical significance as a symbol of unity and perfection. True enough, the Byzantines used the circle in drawing the Trinity, but it visibly enclosed the grouping as if introduced from outside. Rublev's is an invisible circle which is infinitely more effective in subtly convincing us that the three superb beings, each with his specific beauty and sensibility, must and do form one indivisible entity. This happy impression is further enhanced by the remarkable colour scheme of this icon (now in the Tretyakov Gallery in Moscow). The first thing that strikes the eye is the quietly joyful blue of the cloak of the middle angel while his heavily hanging right-hand sleeve is harmoniously contrasted by a dark crimson colour. To his right and next to this colour

we see an angel whose cloak is light mauve with a spot of blue on his robe underneath. To the left of the middle angel and beside his blue cloak the third angel is wearing a green cloak with a blue robe protruding from underneath. The various hues of the blue predominate in the colouring of all vestments and the whole composition is delicately held together by the balancing of the colours of the side figures with those of the middle angel, resulting in a most satisfying sense of harmony encompassing the three.

In the Trinity as in his whole work which survived destruction Rublev can be seen to be deeply rooted in the common stock of universal emotion of his epoch. In his rare poetic imagination and his capacity to evoke intensely human emotions, he gave his work its special quality which moves us today as deeply as it must have done nearly six centuries ago.

## ART IN ROMAN BRITAIN

### II.—METALWORK AND POTTERY

*[Part I appeared in the August issue of APOLLO]*

WHEN Claudius swept into southern England some 80 years or so after Julius Caesar had initiated his stupendous—and, to some, stupid—plan of invading Britain, the barbarians his legionaries found were no woad-painted savages. There were reports, as Caesar himself recorded, of wild tribesmen to the north and west, but to south and east there lay well-tilled farmlands, farmhouses, and a hive of iron age industry. The British were barbarians to the Romans because they were not Romans.

True, they were a warring people, for ever disunited among themselves, clinging to petty chieftains, and preferring submission to the invaders to patching up their inter-tribal quarrels. But they were a people with a well-established cultural tradition. No doubt the farmer turned as required from plough to spear, from cart to chariot, but archaeological evidence points to an artisan class as well, smiths and potters plying their skills for landowners and chieftains.

Basically the inhabitants of Britain were of Celtic stock—descendants of the men Rome had subdued in Gaul and western Europe. By the beginning of our era, they were intermixed with Belgic tribes, of mixed Celtic and Teutonic origin—peoples with whom the Romans were also familiar in Europe, people who were rapidly being romanised as the imperial army marched on. Europe was a melting-pot of

humanity. Those who would not submit, fled on. When humanity is on the move, cultures are disseminated far and wide. Celts and Belgae fled across the Channel. When the Romans came, some stayed, some fled yet further, north to the Brigantian tribes in Yorkshire, until Rome caught up with them there, too, and the process of romanising Britain began in earnest.

It has been convincingly put that even before Rome claimed Britain for her own, there had been some not inconsiderable Roman influence at work. In Britain there were skilled metalworkers and competent potters. Creatively, their talents lay in pattern-making. Fan, comma and double comma, circle and lyre motifs swirl through their bronze wares. When the bronzesmiths saw an attractive new motif that accorded with their love of curvaceous line, such as the classical acanthus scroll, there is little doubt that they adopted it for their own. There is a classical unity of decoration beneath the curvilinear motifs of the large series of beautifully incised mirrors made in Britain, probably by immigrant craftsmen, in the period immediately before the Claudian conquest in 43 A.D.

A remarkably large number of finds in Britain bear witness to the high standard of design and craftsmanship among the native artists. Technical achievements were of a high order, and contrasts of matted and polished surfaces of the metal provided delicate and successful designs that point to more than mere skill in bronzework. They are indications of a living workshop tradition throughout the whole of southern England, even before the unifying influence of Rome came to England.

The Celtic tradition, long established in Britain, was strong, and though classical influences overlaid the native styles while Rome ruled, and often refreshed the pattern-making with naturalistic motifs, they never replaced them. Indeed, the influence of Celtic on Roman art was almost as important as that of Rome on native art, especially when the classical styles of the later Roman period, in the late IIIrd and early IVth centuries, began to weaken into decadent repetition.

Silver bowl and lid from the Mildenhall find. The flange of the bowl and the lid is decorated with incised scrolling, the relief frieze shows human masks with combats between centaurs and wild beasts between. Probably Mediterranean work.





The beautiful Mildenhall treasure from Suffolk, found during the last war, exemplifies this invigorating Celtic influence on Mediterranean craftsmanship and design. Most of the 34 pieces of silver are deemed to be of Mediterranean origin, but time and again there is a hint of the Celt in their pattern. The great covered dish, for instance. Surmounting the hemispherical cover is a very classical Triton. Around the lower part of the cover race lithe, naturalistic figures, above is a classically foliate decoration. But the base of the cover and the flange of the bowl have a Celtic quality, a curvilinear formalism that recalls the beautiful and much earlier bronze skillet from West Lothian. This lovely enamelled skillet, which dates from the 1st or 2nd century A.D., is almost without doubt provincial work. Red, blue and turquoise champlevé enamels pick out heartlike and scroll motifs along the flat handle, given a touch of elegance with its curved end and scrolling junction. Formal flower and leaf patterns cover the outside of the bowl, while the interior is plain and polished—an exquisite union of function and decorative art.

With skilled native metalworkers at their command, the Roman colonists had no need to look further for their bronze wares, though it would seem that most silver came from Europe. The native craftsmen were adept at assimilating the classical motifs—especially if they were pattern-conscious motifs. Illustrative of this is the pierced bronze panel from Elmswell in east Yorkshire. Confidently dated to about 70 A.D., the workmanship is that of a British bronze-smith—perhaps one who had fled north from the invaders. The thin sheet of bronze is mounted on a iron base, and was possibly intended as a casket mount. The intricate interlacing of scrolls and lobes, heightened by beaded rosettes, is a typically Celtic patterning—contrasting very nicely with the champlevé enamelled classical scroll motif in the small panel above.

Not only classical motifs, but classical subjects, found their way into Romano-British art. Only an artist steeped in the tradition of Roman classicism could have produced the jug-handle from London Museum with its most stately mask of Oceanus, and it must be judged an imported piece. But the man who made the almost contemporary handle for a London cauldron in the 1st or 2nd century A.D. had certainly never seen a lion or her cubs. The ox-head base is entirely Celtic in feeling and treatment, while the cat-like lions in



Bronze enamelled skillet from West Lothian, now in Edinburgh, is provincial work of the 1st or 2nd century A.D. Shows the excellence of provincial craftsmanship.

their triple pattern along the top show a typically Celtic formalisation of the natural, and reflect the innate, irrepressible love of the Celtic craftsman for portraying quality rather than representing nature. The integration of Rome and Britain was under way.

Pottery, archaeologically speaking, is more frequently than any other ware, an expression of a people. The fine Roman table pottery known as Samian ware came to be known far and wide throughout the Empire. Rome did a flourishing export trade in this fine, red-glazed ware, but she also established potteries to manufacture it in many countries—including Britain. However, it was the application of Roman styles to native pottery that produced some of the most interesting ware of the Roman period. The dark, lustrous pottery known as Castorware, from the potteries in Northamptonshire with which it was first associated, shows a fine blend of Celtic and Roman. The local craftsmen adopted and adapted the technique of barbotine ornament, patterns in trailed slip applied to the body in self-colour or white. They adopted, too, the Roman taste for naturalistic design—the hunting and chariot scenes, animals and flowers—and they interpreted them in their own vigorous manner. Hounds and hares are lithe and sinuous—they evoke movement. Compared with the stately vine-scrolls and palm leaves of Samian ware, these slipwares are refreshingly vital. The local craftsmen could borrow from Rome, but they had something of themselves to give as well.

When a Kentish craftsman knelt down on the floor of the Roman villa at Lullingstone in Kent some time during the 4th century A.D., and laid a new mosaic pavement for the owner, the integration of Roman and Celtic was complete. The subject was classical, the treatment local. The Rape of Europa was part of the literary and cultural heritage of Rome and now, of her provinces. The Latin inscription:

"Invida si (tauri v)idisset Iuno natatus

"Iustius Aeolias isset ad usque domos"

(If jealous Juno had seen the swimming of the bull, she might more justly have repaired to the halls of Aeolus) shows at least a knowledge of Virgil, even though the verses are simple and homely. The mosaic work, too, is as homely as the Latin, but it served the master of Lullingstone well enough: it was the expression of Rome's gift of culture to her most far-flung reaches of the empire. Caracalla's grant of citizenship to all free inhabitants of the empire in 212 A.D. had taken a century to come to fruition. But now the task of integration was complete. Rome's influence in style and culture had come to stay. Celtic vigour and skill was enhanced by the influence, and lived on, through the Dark Ages of Teutonic invasion, to be reborn in the great age of Anglo-Saxon art and craftsmanship in the 7th century.

[Concluded]

Castorware jar of the late 2nd or early 3rd century decorated in the barbotine, or trailed slip, technique. The inspiration of naturalistic animal motifs is Roman, the interpretation is British. Found at Verulamium.

# THE VICTORIAN ART-UNION MOVEMENT

By GEOFFREY A. GODDEN

THE extent to which the Art-Union movement influenced the patronage of the Arts during the Victorian era is not generally realised. The scope of its coverage is however apparent from the vast number of Art-Union engravings still in existence, and from the many attractive parian figures plainly proclaiming the fact that they were published by one of the many Art-Unions. As will be seen the Art-Union of London did much to establish and popularise this attractive ceramic body.

The Association for the promotion of the Fine Arts in Scotland was founded in 1834 and may be said to have been our first Art-Union. The Art-Union of London was founded two years later, in 1836, and rapidly became the foremost Union, holding its ground from several smaller societies that sprang up as the patronage expanded. The story of the Art-Union movement will, for the purposes of this article, be largely confined to that of the Art-Union of London.

"The Art-Union of London was established to extend a knowledge and love of Art throughout all classes of society . . . by placing specimens of good art within the reach of all—making the eye familiar with forms of beauty. The operation of our association is to advance Art by the improvement of public taste and to advance civilisation by the improvement of Art." A short advertisement dated 1842 sets out in concise form the four main working principles of the scheme:—

1. "It is composed of Annual Subscribers of One Guinea and upwards.
2. The funds, after paying necessary expenses, are devoted to the purchase of Pictures, Drawings, Enamels, Sculpture or Medals.
3. Every Member, for each Guinea subscribed, is entitled to one chance of obtaining some work of Art at the Annual distribution, the selection of which rests with himself.
4. In addition to the equal chance annually afforded to each subscriber of becoming the possessor of a valuable work of art, by the result of allotment, a certain sum is set apart every year to enable the Committee to procure an engraving, and of this Engraving each member will receive one impression for every Guinea subscribed."

The method employed for the selection of prize winners was both fair and exciting. The double draw, first for names, then for the relevant prize ensured that interest was maintained to the end of the annual meeting, and in this respect at least would seem to have many advantages over our present Post Office selector "Ernie". A contemporary (1841) account of the prize distribution reads:—"Before the chairman was placed a book containing an accurate alphabetical list of all the subscribers, numbered regularly (and according to the number of their chances) from 1 to 5,298. Into a large wheel, provided for the purpose, scrutineers, appointed by the meeting, placed a round wooden tally for every member in the list, each being marked with a corresponding number to that against the name, so that there were precisely the same number of tallies in the wheel as chances in the list. Into a second wheel they placed 193 tallies, the number of the prizes (sixty proofs of the engraving being added to the 133 works of art before alluded to), each tally representing a £10 prize, £50 prize, £100 prize, and so on, according as they were marked.

"The wheels being turned, a lady deputed by the meeting, drew a number from the larger wheel and handed it to one of the committee, who announced it to the room. Mr. Godwin (one of the Hon. Secretaries) then turned to the list, stated the name and address which appeared against that number; after which a second lady drew from the other wheel a tally, and handed it to Mr. Lewis Pocock, the other honorary secretary, who announced the value of the prize, and this was continued till the whole of the prizes were drawn . . .".

It has already been seen that each winner was permitted to choose the painting of his choice. Generally these prizes were selected from the Annual Exhibitions of the Royal Academy, The British Institution, the Society of British Artists, The Old Water-Colour Society and the New Society of Painters in Water-Colours. The more fortunate winners of the highest awards tended to patronise the popular artists of the period provided their work was available. The most important patronage however was connected with the choice of the lesser winners. A subscriber, winning a twenty or ten guinea prize, was naturally inclined to patronise one of the lesser (and more deserving) rising artists of the period. There was naturally no objection to a winner adding his own money to an Art-Union prize in order to purchase a more expensive work—this however was the exception, rather than the rule.

Annual exhibitions of the works chosen by the prize winners were organised and did much to publicise the movement. The exhibition of 1843 was attended by over one hundred and seventy thousand people, twenty-five thousand attending in one day. The popularity of this event can be gauged from the fact that five pirated versions of the official catalogue were printed and sold unofficially.

The following table shows the receipts and disbursements in 1846 (and is taken as are all other quotations in this article from the *Art Union* and the *Art Journal* magazines).

	16127 guineas received	£16979	11	0
*Sums for purchases of Pictures, Sculpture, etc.	£9750	0	0	
Ditto for Bronzes (20 Youth at a Stream)	450	0	0	
Ditto for Medals (30 silver medals of Wren)	200	0	0	
Ditto for Porcelain Statuettes (50 Copeland & Garrett statuettes 'Narcissus')	150	0	0	
Ditto for Cameo	60	0	0	
Ditto for Lithographs (258 copies)	120	0	0	
Ditto engraving &c of 'Jephthah's Daughter'	2530	8	0	
Ditto for Outlines	1530	0	0	
Total expended in works of Art	£14790	8	0	
Expenses, Printing Advertisements &c	2189	3	0	
	£16979	11	0	

\*The prizes for the purchase of Pictures, Sculpture &c were divided as follows:—2 to the value of £300 each, 2 at £200, 4 at £150, 6 at £100, 10 at £80, 12 at £70, 14 at £60, 16 at £50, 25 at £40, 25 at £30, 36 at £25, 36 at £20, 40 at £15 and 30 at £10.

The most interesting feature of this 1846 list, is the inclusion for the first time of Porcelain statuettes of a material we now call parian. The suggestion was first put forward by the Committee in 1844 and is of the utmost importance,





Fig. I. Gibson's  
"The Narcissus"  
reproduced in  
parian for the  
Art-Union of  
London in 1846.  
(Victoria &  
Albert Museum,  
Crown Copyright)

Fig. II. "The  
Wood Nymph"  
A popular  
Copeland model  
by C. B. Birch,  
who won a £600  
Art-Union  
premium in 1864.  
19 ins. high.



for it is the first contemporary report of this ceramic body:—"This brings us to one of the most recent, and, as we will venture to predict, one of the most popular acts of the Committee . . . The Committee have constantly adverted in their reports to the connexion between Manufacturers and Art, and have felt the importance of bringing one to the aid of the other. As a first step, they have determined to reduce some fine statue to a convenient size, and to issue a certain number of copies in stone-china, as manufactured by Messrs. Copeland & Garrett. Mr. Gibson, our eminent countryman, has offered any of his works for the purpose, and we have little doubt that an impetus will thus be given which will be felt throughout the whole of the Potteries and lead to much good . . .". An editorial footnote to this notice published in the January 1845 issue of the *Art-Union* magazine enlarges on this new venture:—" . . . We have been enabled to examine the material referred to, and can bear testimony to its beauty, as well as very valuable qualities for multiplying the sculptor's work. In our presence, indeed, Mr. Gibson described it as the next best material to the marble, with which he was acquainted, and expressed his strong desire that some production of his might be copied in it . . .".

The first ceramic work commissioned by the Art-Union of London was Gibson's Royal Academy Statue 'The Narcissus' (Fig. I)—fifty copies being produced by Copeland & Garrett in their new Statuary Porcelain—a term that gradually gave way to the name parian. It is not surprising that this innovation won the highest praise and that parian statuettes and busts were featured in all subsequent prize lists. For the 1847 awards J. H. Foley's 'Innocence' was reduced, the sculptor being awarded one hundred guineas. In this way reduced copies of sculpture by the foremost Victorian sculptors were widely distributed not only in the British Isles but throughout the world. In 1860 Art-Union subscriptions came from Australia (over five hundred), Canada, China, Egypt, New Zealand, Portugal, Turkey, United States of America and the West Indies, to name only the most important countries in the list.

The Art Union of London continued its good work

throughout the Victorian era. In 1879 a new building was erected at 112 Strand, giving the Union its own exhibition gallery. In the field of ceramics Copeland's parian figures and Wedgwood jasper wares continued to be included in the prize lists to the last. The main concern however remained the field of oil paintings and water-colours.

By May, 1911, the Art-Union of London had spent over £504,00 on the purchase of Works of Art, and in February, 1912, after celebrating the completion of three quarters of a century of work the Council decided that the time had come to close its books. The closing paragraph of the last report reads:—"There can be no doubt that the Society did much to awaken artistic feeling in the early part of the nineteenth century, and has consistently encouraged the careers of many distinguished artists. The refining influence of its publications has been exercised in multitudes of homes throughout the Empire, especially during the great years of Colonial emigration. It is now, however, realised by the Council with the greatest regret that the society has come, through a natural process, to the end of its usefulness by reason of a loyal adherence to its non-commercial traditions and the objects of its Charter."

Of the numerous smaller Art-Unions, the Crystal Palace Art-Union formed in 1858 is interesting, for this was mainly concerned with ceramic objects; this was underlined by the fact that it was renamed the Ceramic and Crystal Palace Art-Union in 1865. The interest in ceramics is not surprising for the founder and "Managing Director" was Thomas Battam, the former Art Director at Copeland, who was himself instrumental in the introduction of the parian body by this firm. The Crystal Palace Art-Union which was patronised by Queen Victoria, commissioned many



Fig. III. Minton Majolica type vase made for the Crystal Palace Art Union, bearing Minton's date cypher for 1859. 11 in. high.

original works from the leading pottery firms. Each subscriber was permitted to select examples (reputed to the full value of the guinea subscription) previously selected or commissioned by the Council. This was in addition to the chance of winning one of the major prizes. This Union

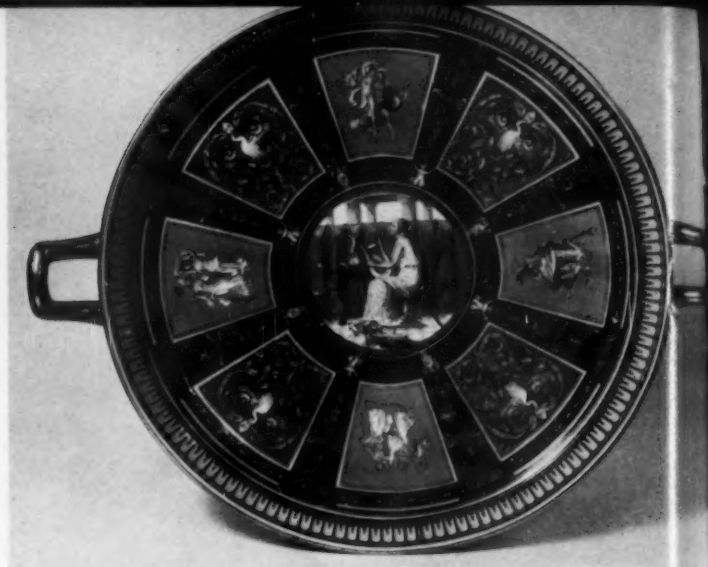


Fig. IV. A Copeland Tazza made for the Art-Union of London in 1874. Diameter 13 in.

commissioned works in a variety of ceramic bodies. The Minton 'Majolica' glazed earthenware vase shown in Fig. III was produced in 1859. The Copeland tazza illustrated in Fig. IV was designed by R. J. Abraham (of the Art-Training School, South Kensington) and won him a thirty-five pound premium in 1874.

With the present general interest in modern art, and in pools and other forms of low stake gambling, it is interesting to speculate on the success of a revived form of the Art-Union movement with emphasis on the patronage of younger artists and designers.

Fig. I. Victoria and Albert Museum. Crown Copyright.

Figs. II, III and IV from the Author's collection of Victorian Ceramics.

## BOXES AND CADDIES—II

By JAMES MELTON

FROM the evidence presented in the first part of this article, which appeared in the August issue of *APOLLO*, it was shown that at the end of the XVIIIth century the term Tea Chest was in wide use. It was applied to a box with or without canisters for tea, but often with space for a sugar bowl, whereas a Caddy was the word used for a box used solely for tea and without removable containers inside it. Usually, it had a loose wooden inner lid called a Doubter. It may be noted that Caddy is recorded in the Oxford Dictionary as occurring first in 1792, but all boxes made for holding tea-leaves made before and since that date, whether they are truly caddies or chests, are now described as caddies.

A type of decoration in vogue in the last quarter of the XVIIIth century was "curled paper" or "paper-filigree" work. This is known to have been used in the XVth and XVIth centuries, was revived in the mid-XVIIth century, and again about 1780. In it, a wood surface is overlaid with rolls of coloured paper, with or without gilt edges, arranged to form a mosaic pattern. The paper was curled, crimped and folded to provide a wide variety of designs that are a tribute to the patience of the maker. Most later examples of the work are inset with coloured engravings, or with pictures painted in watercolour on satin. It was used commonly to decorate boxes, caddies, frames, pole-screen panels, and in rare cases on a large scale; a cabinet in the Lady Lever Art Gallery being covered inside and out with the work.

In *The New Ladies Magazine* for 1786 is not only an

account of paper-filigree work, but there are engraved patterns for the tyro to copy or adapt. The writer states that "The Art affords an amusement to the female mind capable of the most pleasing and extensive variety, it may be readily acquired and pursued at a very trifling expense". The devotees of the art followed a Royal leader; George III's third daughter, the Princess Elizabeth, a lady who it was said "dabbled in painting and domestic crafts", is known to have been supplied with "a box made for filigree work with ebony mouldings, lock and key, and also a tea caddy to correspond".

By 1793, in which year was published the second edition of *The Cabinet-Makers' London Book of Prices*, the fashion had acquired enough followers, and had created sufficient demand for materials, for the anonymous compilers of the book to quote for making articles especially for filigree decoration. Among the descriptions of tea caddies, recording their construction and cost, is a note reading: "If any of these caddies are made for filagree [*sic*], to be the same [price] as veneer'd".

A caddy with filigree-paper ornament is illustrated in Figs. I and II. The edges of the paper show colours of brown, pink, white and gold, and the oval painting on satin inset in the front, showing a girl garlanding a lamb, is protected by a piece of thin convex glass. Where the ground can be seen at all through spaces in the paper patterning, it is of pink metal foil. The doubter is lined with tin foil



# BOXES AND CADDIES



Fig. 1. Caddy with curled-paper or paper-filigree work, about 1790.

and inlaid with an oval patera in shaded holly, and the hinge, lock, and handle are silver-plated brass. This particular specimen is in a remarkably fine state, and owes its condition to having been kept in its original paper-covered card box since it was made. It is most unusual to find examples of the work unfaded and dust-free.

Another craft for execution by amateurs was a type of pen-painting on whitewood, of which examples are found in the form of tables, hand-screens and other articles. A book published in 1835, entitled *The Artist, or Young Ladies' Instructor in Ornamental Painting, Drawing, &c.*, was written by B. F. Gandee who described himself as "Teacher", and gave an address on Castle Terrace, Richmond, Surrey. The book is prefaced by a coloured landscape with cattle drinking at a stream, which bears the imprint "Engraved and Printed in OIL COLOURS by G. Baxter, 29 King Square"; an early example of his work. The contents include a chapter headed: "Inlaying; or the Imitation of Inlaid Ebony and Ivory", in which two characters, Charlotte and her cousin Ellen, with occasional promptings from "Mama", play the parts of teacher and student.

Ellen is taught to prepare the wood surface with a solution



Fig. II. Back of caddy shown in Fig. I.

of isinglass, and then, "selecting a pattern of the proper size, I place it upon the box . . . with the black tracing paper [the equivalent of carbon paper] under it, and trace the outline with the stiletto or tracer . . . . When this is done correctly, the background, which is the part of the subject to represent the black wood, may be filled in with the paint". In view of these clear and simple instructions, Ellen says: "I really think I shall have but little trouble with this work, it is so perfectly simple". Her cousin is critical of the result and tells her: "Your work does not exhibit so much success as you anticipated, Ellen. Some of the lines are exceedingly trembling, and not so regular as might be expected. I think you used the black ink too thick . . .".

The second lesson introduces a more advanced technique. The isinglass is mixed with some ground flake white and water and, says Charlotte, "I now add a table spoonful of gin to make it work smoothly". This causes Ellen to exclaim "Why, Charlotte! I thought you were a member of the Temperance Society". Having discussed the rights and wrongs of using an "ardent spirit, except for medicinal purposes", the lesson is continued with instruction in coating with the mixture a panel or box to be decorated. The ground is allowed to dry, is smoothed, and after the design has been traced it is painted and varnished. At the close of the book readers are offered a complete set of materials for this work for 10/6d. Alternatively, a Study, doubtless similar to one of those reproduced in the volume and shown here in Fig. III, could be had for only 5/-.

The work-box illustrated in Fig. IV is decorated with black penwork on a prepared white ground; doubtless in the manner described by B. F. Gandee. The interior has a removable tray with divisions, and is lined with the pink paper used commonly for the purpose during most of the XIXth century. The subject of the painting on the lid appears to be a Persian scene; perhaps a reflection of the prominence of Persian affairs in the first decades of the century. This prominence culminated in a visit to London by a special envoy of the Shah in 1839, but the box is of earlier date than this.

Pen-painting was used effectively to decorate tables, and



Fig. III. Pattern for "Inlaying", 1835.

two examples are illustrated in Margaret Jourdain's *Regency Furniture* (Revised edition, 1949). One is a sofa table of whitewood with the ground stained black to leave the natural wood showing in a pattern of Grecian figures and Classical ornament; the other, in the Victoria and Albert Museum, is of mahogany with lyre-shaped end supports and a stretcher with rope-carved ornament, and has a top in black penwork on a prepared white ground.

In the year 1697, the indefatigable traveller and diarist Celia Fiennes recorded her observations on Tunbridge Wells; then the most fashionable of English watering-places. It had enjoyed the patronage of the Queens of both Charles I and Charles II, and their patronage of the chalybeate waters attracted a large following. Samuel Lewis noted in his *Topographical Dictionary* of 1831, that "Their increasing reputation continuing to attract many visitors, various retail dealers constructed standings, on which they exhibited their wares, under a row of trees in the road by which the company usually passed to the Wells, and finally lodging-houses were erected". It was to this market that Celia Fiennes referred when she stated that it "runns the whole length of the Walke, which is between high trees in the market side for shade and secured with a row of buildings on the right side which are shoppes full of all sorts of toys, silver, china, milliners, and all sorts of curious wooden ware, which this place is noted for the delicate neat and thin ware of wood both white and Lignum vitæ wood".

By that date it is believed the industry had been carried on in the locality for some thirty or forty years. In addition to the mention by Celia Fiennes there are further references to the wares made there throughout the XVIIIth century. The trade card of Joseph Cooper, a turner, at the Crown and Bowl, Snow Hill, London, states that he "Makes and sells variety of Crewel Frames, Coffee Mills, Powder Boxes, Tea Boards, Dressing Boxes, and Tea Chests of the most Curious English and Foreign Woods, with all manner of Ivory, Lignum and Tunbridge Wares, also Ivory Lignum and Tunbridge Toys". The card dates from about 1760, and another of about thirty years later, reads: "Thomas Jaques, Manufacturer of Ivory, Hardwoods, Bone, & Tunbridge Ware, Wholesale and for Exportation, 65 Leather Lane, Holborn, London". These seem to show that by



Fig. IV. Work box with "Inlay" or pen-painted decoration, about 1820.



## BOXES AND CADDIES



Fig. V. Tunbridge Wells box decorated with mosaic veneer.

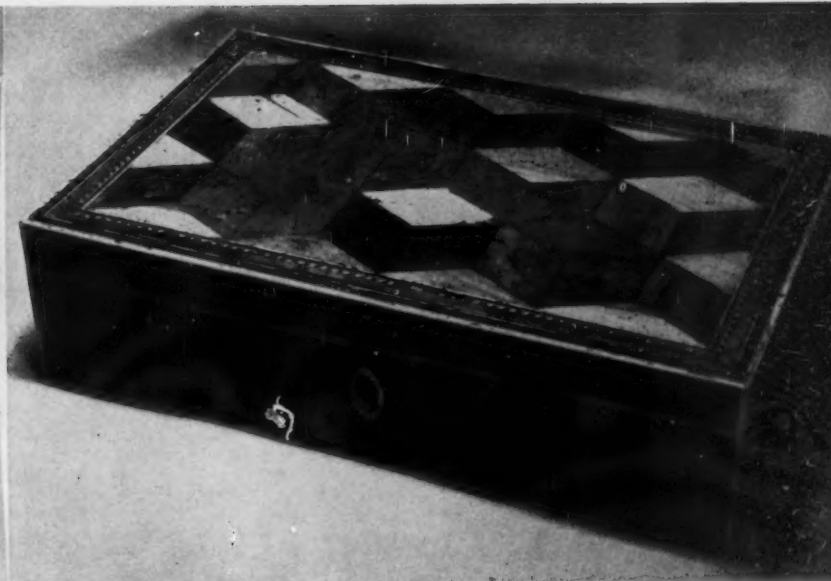


Fig. VI. Tunbridge Wells box veneered with cubes of different woods, about 1810.

the second half of the XVIIIth century the term "Tunbridge Ware" was applied to a particular type of workmanship that was not necessarily performed in the Kentish town.

In 1779 Fanny Burney visited the town, and noted her reactions in her Journal. These were far from pleasing; she wrote: "The Sussex Hotel, where we lived, is situated at the side of the Pantiles, or public walk, so called because paved with pantiles; it is called so also, like the long room at Hampstead, because it would be difficult to distinguish it by any other name; for it has no beauty in itself, and borrows none from foreign aid, as it has only common houses at one side, and little millinery and Tunbridge-ware shops at the other, and at each end is choked up by buildings that intercept all prospect. How such a place could first be made a fashionable pleasure-walk, everybody must wonder". However, although the architecture of the place received such a bad report, one of her acquaintance purchased an inkstand there which was described as "very beautiful".

It is thought that the earliest Tunbridge wares were decorated with marquetry in local woods, and it seems that from the start only natural timber was used with no recourse to dyes. Yellow was obtained from barberry or nutmeg, and green was often the wood known as "green oak"; oak, ash or beech which had fallen and had been attacked by a fungus known as *Chlorosplenium æruginosum*. This had the effect of turning the wood a bright green in colour.

It is the later products of the Kentish craftsmen that are best known today, and comparatively few examples of their work dating from before about 1800 have survived. The most typical early XIXth century pieces are the small souvenirs such as boxes of all shapes and sizes, ring-stands, inkstands, card-cases, etc., veneered with a mosaic of tiny wood squares in contrasting shades. Sometimes the patterns are purely geometric, but occasionally a piece is designed with a landscape or a bouquet of flowers. An example is the box shown in Fig. V, made of rosewood and with the hinged top veneered with a formal pattern in shades of brown and white. Of earlier date is the box in Fig. VI, which has the lid veneered with cubes of different woods, among them can be recognised rosewood, kingwood, yew and lignum vitæ.

Many of the articles inlaid with large-sized cubes were sold with charts giving the name of each wood; in most cases these interesting keys have been lost, but some have been preserved intact.

These boxes, and similar small pieces, were intended for no more than keepsakes for visitors to take home with them. Some of the more costly specimens bear views of Eridge Castle, Penshurst Place and other beauty spots in the locality, to remind the purchaser of a pleasant "cure" at the Spa. Finally, a plainer type of box is illustrated in Fig. VII. This is of varnished whitewood, it contains three glass scent-bottles, and the screw-on cover has a tinted engraving of Tunbridge Wells Walks.

[Concluded]



Fig. VII. Whitewood box containing three scent bottles, the cover with a view of Tunbridge Wells, about 1830.





Parrot eagle Lectern at Selsey, W. Sussex,  
formerly in Chichester Cathedral.



Parrot eagle Lectern at St. Cross, Winchester.

## TWO NOTABLE LECTERNS

THE lecterns of English churches have received relatively little attention or notice—that is, relatively to such things as fonts, pulpits and pews.

Two very similar lecterns of exceptional interest stand in the churches of St. Cross at Winchester and at Selsey, which once had the cathedral of the diocese of Chichester, as it now is. Both are eagle lecterns of carved wood. The St. Cross lectern is remarked in most county or local guide books and is the bird sometimes called the parrot eagle. The beak might be described as between that of parrot and eagle but this oddity may have originally been caused by some irregularity of the wood. In a chapter on lecterns the late J. C. Cox wrote more than 45 years ago: "But the name clings to it, and on the occasion of two visits we overheard the bedesman verger telling two totally different yarns, both equally untrue, to gaping visitors, in order to account for this pseudo-name".

Almost by accident the present writer called, in the week following a visit to St. Cross, at the church at Selsey. And here is a very close copy, believed to be pre-Reformation, of the St. Cross bird and lectern. It is suggested, in a brief but interesting notice on the church wall, that this fine Selsey lectern, which came from Chichester Cathedral in 1865, four years after the fall of the spire, was made to the order of Bishop Sherburne of Chichester (1508-1536) who had formerly been Master of the Hospital of St. Cross at Winchester. The odd beak, the shield or heart-shaped feature on the forehead, the webbed feet and the carved scaley ornamentation of the pedestal are among the accurately copied details. The Selsey bird perhaps has a slightly more upstanding posture or it could be suggested that it has less flesh on its breast. Such books as have been consulted have made no mention of this Selsey lectern either for its own merits or as a copy of a well-known original.

At Selsey it is noticed that both the St. Cross and the Selsey lecterns have been sawn through and it is suggested that this was to enable the Cromwellian commissioner charged with the destruction of church ornaments (but with perhaps some personal feeling for fine work) to report that the birds had been "cut up".

J. D. U. WARD

# LETTER FROM COLLIOURE

From a Correspondent in the  
Eastern Pyrenees

COLLIOURE is probably the most picturesque corner of the ancient province of Roussillon. Its castles and towers crowd the little anchovy fishing port into the sunlit Mediterranean sea. Beauty becomes nearly a commonplace in this Pyrenean bay which the Fauves made their own before the first world war.

The cultural world is upon everyone's doorstep in Roussillon. People regard the artists of the district (over 3,000 in number) as an essential part of existence, important as an added attraction for visitors, and respected in their own right as 'personalités'. The cultural scene is one of continuity and enthusiasm. The focal point of activity changes weekly from one part to another. The Summer season started early with the Music Festival at Prades (now over) under the special direction of Pablo Casals and employing such world-renowned artists as Yehudi Menuhin. The next main event was the *Grands Concours* at Céret (desperately living up to its self-appointed title of the "Mecca of Cubism"). This is a new development, devised and mounted by 'Les Amis de l'Art Moderne de Céret', a group of enthusiastic amateurs led by M. Silbermann, who will now annually invite the artists of the area to take part in the exhibition and competition. Because this is a part of the world famous for its artistic colony, the standard of contributions is very high—most of the paintings (and many of the artists' names) would be wholly acceptable in Bond Street or St. Germain.

This year's winner of the *Prix Pierre Brune* was the British painter, A. Oscar. His canvas: "Mesnilval", a Normandy landscape, succeeded with the jury led by the veteran French painters, Desnoyer and Descosy, and has proved a popular choice. From the artist's point of view this has been an unqualified stroke of good fortune. He has two exhibitions in the Province; *chez Pous* at Collioure during the first half of August; and *chez Philippe Erre* at Céret for the last half of the month.

Pierre Brune who gives his name to the prize was a great friend of the Cubists who descended upon Céret during the first decade of the XXth century. Long after the last of them had left, Brune and supporters like the American Havilland battled on for their public recognition. Looking back, it is hard to realise that the masters of today were widely distrusted



ANDRÉ MASSON : Les Capucines. Musée d'Art Moderne de Céret.  
Photo Robert Julia

in the past as non-conforming mountebanks whose behaviour and unusual dress were subjects of uncertainty and suspicion on the part of most 'respectable' people. Luckily in the person of the poet, Aribaud, the painters and sculptors had an ambassador of impeccable manners and appearance who was often able to smooth down the ruffled feathers of local inhabitants when the artists' way of life seemed too bohemian.

It was Brune, faithful to the end, who coerced the local municipality into building what *Actualité Littéraire* describes as "un des plus beaux musées de peinture moderne qui se puisse voir en province." It is most fitting that someone who did so much for modern painting should be commemorated by such a prize.

The Museum at Céret is an intriguing guide to the Ecole de Paris in its infancy. Certainly, there are pictures of recent origin, but the hard core of the collection draws upon the early work of many of the great names of Modern Art from a period when they were still evolving their individual styles. These are rare and unusual examples, most suitable for a museum and of particular interest for those who are fascinated by the origins of XXth century Art. The landscape by André Masson illustrated in this article is a case in point, and for the specialist there is an unparalleled collection of work by the sculptor Manolo who lived with Picasso in Céret during that strange epoch when Cubism was born. Picasso himself has been particularly generous. Quite apart from the drawings and paintings in the Museum, he has presented a set of thirty pots—a complete *tauromachie*—in ochre, venetian red, black and white, unglazed, identical in form, individual in design. Mr. Havilland, who retires as curator this year, has himself spent a small personal fortune in helping to stock the many galleries of the Museum. Without his unselfish devotion, half its glories would be absent. English-speaking (albeit with a strong French accent), all his life—except for six months in his "native" land—has been spent in France, most of it in Céret. It is from him that the curious should seek a view of souvenirs from the past like the self-portrait of Fernande, Picasso's companion of the *époque bleu*. The little watercolour with a Marie-Laurencin quality shows the rounded face of a young woman, her hair cropped *en bandeau*, who probably shocked the bourgeoisie of Céret, but who has now become part of history.

One exhibition follows another at the Gallery Philippe Erre. The abstract painter Neuriec, was succeeded by a five-man show, of which the outstanding exhibitors were Desnoyer,

PICASSO : Arene des Toros, Pot Ceramique.  
Musée de l'Art Moderne de Céret. Photo Robert Julia.





A. OSCAR : Nu debout. Chez Pous, Collioure. Photo David Style.

Bonell and Freyre. The Desnoyers are in the style to which his admirers have become accustomed, *riche* pictures for the middle-price collector, a recognizable manner in bright but not strident colours, accomplished but unexceptional. The painting of goats round a ruined outhouse has a pleasing impasto, but subjects like the portrait of a girl display a polish more suitable to boutique than gallery. Freyre works in a lithographic way to achieve a Greco-Roman effect in XXth century terms. His *splendid* people seem destined for the Olympic Games and have a classic nudity suitable for such sports. The best—when they are not modish—look not unlike rubbings from enormous medals from a period when this was an accepted art form. Bonell has great Gallic charm—light touch—a gentle professional. There is the remote chance that little works like the girl under a coverlet might degenerate into sweetness, but other canvases—the interior of the studio, and the large painting of the Square at Céret, for instance—assure one that here is a fine painter in the tradition of Utrillo, Krémègne, and Soutine. The next exhibition is of ink and wash drawings by the Perpignan sculptor Maureso, whose drawings and colour-washes are a familiar and pleasant sight in all the galleries of the Province. Leonard Hunting in September.

It was Soutine who really set Céret on its heels. As a poor painter, unable to meet the cost of living, he offered his landlady pictures to meet his bills. To the artist the exchange seemed reasonable barter, but the landlady did not see it that way. She showed her opinion of the bargain by making a pile of the canvases and burning them. Thousands of pounds went up in smoke. The town has never forgotten this supreme act of vandalism, and today its people have a superstitious awe of all artists. Who knows, perhaps one of them may be another Soutine! Céret's collective guilt over the Soutine bonfire has led to some indiscriminate appraisals locally, but a long sojourn there can yield many treasures; many private collections lie behind closed doors and shutters in this little Pyrenean town.

All along the Côte Vermeille they are used to artists by now.

JEAN LURCAT : Jars, Sant Vicens.



JULIEN PY : Grey Marble. Collection Dr. Argent.

Bonnard, Dufy, Matisse and Picasso—to name only a few—have each found this most southerly corner of France attractive and inspiring. Many a handsome Maillol dominates square or municipal building. Krémègne, Desnoyer and Descosy live here all the time, and Willy Mucha, the painter and pundit, has a house in Collioure which he uses for at least six months in the year. A constant visitor is Felip Vild.

Rene Pous, the owner of the Collioure gallery, is a Catalan and an old and close friend of Picasso. He has an enormous collection which he has housed in three hotels, filling dining rooms, hallways, bedrooms and stairways with a mixture of the great and the unknown. The 25 pictures which Oscar is showing in this gallery are in the main either nudes or studies of the local landscape—the largest are 5 ft. x 4 ft. This painter uses thick swathes of paint laid on the canvas with wide scrapers. He works in a high-key palette and has had a critical success in Céret and Collioure. In his latest work he has concentrated upon the ample curves of well-covered female figures whose undulating limbs often take on the double-meaning of landscape. The paint is rich and plastic and the qualities of composition are those of which the Cubists would have approved.

Also at Collioure, exhibiting in the Grande Salle de l'Ecole, is the fisherman, Julien Py, a successful prophet in his own country who for the last three years has turned his back upon the pretty watercolours he used to turn out for tourists in favour of some heavy sculpture with a Polynesian look and watercolours which employ the spectrum of Rouault and which have established him as one of the modern artists of the dis-





## LETTER FROM COLLIOURE



From left to right: A funeral mask from Libreville, Gabon; a bronze figurine, Ivory Coast; and a wooden fetish from Yamos-soukro, Ivory Coast. Le Tam-Tam.

strict. The watercolours have been given a linear look where Py has scratched them with the sharp end of the brush. Proud of his ignorance about cultural matters, he is a voluble example of the "self-made artist".

A new centre for paintings has opened this season at *Les Arcades*, where many artists at different stages in their careers have one or more canvases on view. Established *maîtres* like Desnoyer and Descosy rub shoulders with new painters like Genevieve Duboul. For the anthropologist there is another gallery, "Le Tam-Tam", overlooking the port where Mme. Faivre displays the magnificent collection of African sculpture

which she and her family have brought together from the Gabon, the Ivory Coast and Benin. These *chef-d'oeuvres* are augmented by contemporary work from the same region, in many cases specially commissioned by Mme. Faivre.

The African influence of the Tam-Tam is spreading along the entire French Mediterranean coast. Using African designs printed on cloth manufactured in Manchester, the Faivres have started a new mode of high fashion. Their *tissus* are seen in one form or another from Cerbere to Mentone.

Perpignan, another Catalan stronghold, is only 25 Km. distant from Collioure. Quite the strangest display of ceramics one could hope to find is on display in a Spanish villa in the suburb of Sant-Vicens. As the local bus makes its way through lofty modern tenements, it seems hard to believe that in two minutes one will be face to face with a huge mural by Lurçat in glazed tiles set above the great door of what was once the wine cellar. Inside, the long line of *coves* remains, but each gargantuan barrel has been cut open to show the work of an individual artist. Elsewhere, wardrobes of equally great dimensions, interior-lit, have other exhibitions of plates, tiles, cups and amphoras, designed, glazed and fired at Sant-Vicens. A *jardin-anglais* surrounds the white main building, fountains play, and there is enough topiary to satisfy the most exacting landscape gardener. Other buildings act as accommodation for artists or are used as workshops. Lurçat has by far the greater part of the exhibition. His tapestries cover the walls of the exhibition hall, and there is a profusion of his ceramic work, taking practically every shape and form. This is not a familiar side of Lurçat's talent in the United Kingdom. The other artists hardly come up to his stature—with the exception of Saint-Paul. His grand-scale Klee-like drawing has a medieval flavour which, coupled with ceramic firing, gives it a special quality, refined yet with a lurking humour.

Sant-Vicens has an atmosphere of luxury and millions of francs. Nevertheless, the ceramics (which are all for sale) are within the reach of the small collector who can compensate himself with the thought that the less deserving work is rarely cheaper than the worthwhile. The products of this aesthetic factory are exported all over the world. M. Baubey, the curator, is no doubt shocked by the arrival of a utilitarian skyscraper suburb around his estates, but Sant-Vicens remains—an expensive jewel in a rather plain setting.

## NEW YORK NEWS

by M. L. D'OTRANGE MASTAI

### HAWTHORNE RETROSPECTIVE AT CHRYSLER MUSEUM

Most notable of the "summer shows", this important exhibition devoted to the works of Charles Webster Hawthorne (1872-1930) inevitably suggests a parallel between this artist and his master William Merritt Chase, as well as a comparison between the present showing and the memorable exhibition of the works of Chase held in 1957 in the Shinnecock region of Long Island where Chase summered and taught for many years—with, as his assistant towards the end, a promising young artist, named Charles Webster Hawthorne.

Both exhibitions similarly were brought about through loans from numerous private collections but also from a large number of museums disseminated throughout the country. Thirty-nine museums and public institutions for the Hawthorne retrospective—forty-eight for the Chase show, if memory serves me right—contributed from their *permanent* collections. In both instances, this is a reliable indication of the solid esteem in which the two artists are held, being ranked already, in this fast-moving age, as American "old masters".

It would hardly be fair to think of Hawthorne, the younger man and the pupil, as nothing more than a continuation of

Chase. Hawthorne was much too powerful and original a personality for subservience to anyone—furthermore, his association with Chase, however meaningful, was on the whole of too brief duration for justification of such a filiation. According to statements made by the artist's son, Joseph Hawthorne (the distinguished conductor of the Toledo Symphony Orchestra) Charles Webster Hawthorne "started to study with William Merritt Chase at his Shinnecock school in the summer of 1896 and there met Miss Ethel Marion Campbell, the future Mrs. Hawthorne. In 1897, he became Chase's assistant; my mother was also on the letterhead as corresponding secretary". E. P. Richardson, Director of the Detroit Institute of Arts, who has contributed to the catalogue of the Hawthorne show one of his unfailing perceptive and illuminating essays as Introduction, also comments on this important point of the Chase-Hawthorne relationship: "From a group of letters written from the Netherlands in the summer of 1898 to his future wife, Miss Marion Ethel Campbell, it is evident that Hawthorne had hoped to continue as Chase's assistant, or even to succeed him. He was deeply disappointed when the school was suddenly sold in the spring of 1898 to Douglas John Connah. His disappointment



CHARLES W. HAWTHORNE: *The Trousseau*, 1910, oil, 40 x 40 in. Lent by the Metropolitan Museum of Art. Exhibited at the Chrysler Museum.

turned out to be good fortune in disguise, for it led to the foundation of his own Cape Cod School of Art at Provincetown the following summer, 1899." One can hardly avoid the suspicion of some slight having been inflicted, possibly through the machinations of envious rivals, on the pupil who most certainly towered shoulders over heads above all other students. His appointment as assistant indicates support and encouragement on the part of the always kind and generous Chase, big enough a man not to resent or fear his star pupil. Whatever the reason, the result of Hawthorne's exclusion was the gradual dying away of the Shinnecock school that, with Hawthorne continuing Chase, would very likely have become firmly established as the most vital art centre of America. Instead, Southampton degenerated into nothing more than a fashionable resort, a rival to Newport, and Hawthorne struck out for virgin territory: the beautiful and historical Cape Cod region and more particularly the old fishing village of Provincetown, site of the Pilgrim's landing. There, for many years, Hawthorne conducted his classes and soon became reputed as a superlative teacher, surpassing even Chase in this respect in the opinion of many.

Hawthorne's debt to Chase nevertheless is undeniably great, though technically it did not go beyond one great craftsman sharing his *metier* with a gifted apprentice. Spiritually the two men shared a sense of unbroken relation with the great Occidental traditions, and if they were indeed "implacably American", it was because they could not help it. No conscious effort was made by either one to raise a new steeple; quite the contrary, they strove rather for the closest possible union and the universality of great art. While the intention was the same, where Chase and Hawthorne diverge is in the older man's fondness for European picturesqueness (which yet, unconsciously, he always ended by translating into pure "Yankee") while Hawthorne, though every bit as widely travelled as his master had a deep-rooted scorn of the facile bit of local colour. Hawthorne, it is probably not unfair to Chase to say, was in fact a deeper and more poetic spirit than Chase. Confused awareness of this let him early to a conviction that the flashing brush-stroke of his master was



CHARLES W. HAWTHORNE: *The Mother*, c. 1915, oil on board, 40 x 40 in. Lent by the Museum of Fine Arts, Boston. Exhibited at the Chrysler Museum.

not the proper idiom for the expression of his own strong, calm thoughts.

A visit to Italy in 1906-07, made possible by the generosity of several collectors, brought about an intimate acquaintance with the works of the great XVIth century Venetians. Paradoxically, it was in this sumptuous and sensuous climate that this son of a Maine sea captain—brought up, that is, in more than Spartan ruggedness and austerity—found his aesthetic illumination. Again in the words of E. P. Richardson: "From the time of that Italian visit onward, Hawthorne knew what he wanted to do—to take ordinary people and things out of everyday life in America, and to transpose them into that plane of noble monumentality; he wanted to show the mysterious greatness and poetry of life in the most commonplace things when well seen. He did not find Venetian aristocrats in the sober splendour of the XVIth century costume to paint in XXth century America. There is no sign that he ever regretted their absence. He found a world consisting of his own household, of Portuguese fishermen and their dark-eyed wives, the people of a little New England village . . . It was a small world, but it sufficed. In pictures like *The Trousseau*, *Refining Oil*, *The Captain*, *the Cook and the First Mate*, *The Selectment of Provincetown*, *Three Women of Provincetown*, *Tom Powe*, he struck his distinctive note".

That Hawthorne was seeking that which, at least in germ, he had all along carried within, is proved by such an early example as the portrait of "Little Josephine, 1898". From the very start, as in this study of a thoughtful child, Hawthorne possessed the very quality of natural grandeur that he found reflected so sympathetically in the great Italians.

Personally, Hawthorne was one of these people characterized in American parlance as having "a heart as big as his body". Powerful physically and intellectually, he overflowed with good will and enthusiasm, a consciousness of strength superabounding. This explains his remarkable ability as a teacher, which was nothing but a wish to share the bounty he had received.

Of special interest to painters will be two notations by his





PIOTR POTWOROWSKI: *Electronic Brain*, 1960, Tempera on paper, 27½ x 38½ in. Lent by Mr. and Mrs. Frederick Zimmerman, New York. Exhibited at the Museum of Modern Art.

son; recounting how Hawthorne severely trained his students to work with palette knives, so as to be forced to indicate the broad masses and eschew the finicky detail (and one is reminded here of Chase's own famous question to his students: "Could you really see all that?") Mr. Joseph Hawthorne comments further: "In this connection, I just recently found some of my father's letters written to my mother in 1898 from Holland; it was interesting to read that he had just then put himself on a stern palette-knife regime, feeling that he had been over-influenced that summer by the fluent brush-work of Hals".

Yet this builder with massive blocks and shafts of light and shadow knew also when and where to make use of the deli-

cate telling touch: "many painters in Provincetown, when a brush had lost most of its bristles would present it with due ceremony to my father, who was always on the look out for ones he could trim down to a single bristle—with these, he used to put in the highlight on an eye".

If Hawthorne disapproved of the Hals/Sargent bravura in painting, his admiration for the mastery of the latter in the medium of watercolour was unbounded. His own aim was to emulate and if possible to rival such wizardry. How well he succeeded is amply demonstrated by a large group of watercolours in the Provincetown—swift and brilliant impressions, chiefly of European scenes made during his frequent trips abroad.

In this respect, one wishes that the catalogue of the retrospective had been complemented by a chronological list, enabling one at a glance to establish the important relationships between works and events. There was also the admittedly difficult choice regarding the sequence in which to present the illustrations. If in strict chronological order (the scholar's delight) the accumulation of early works at the very start might create a false impression, totally unfair to the artist. On the other hand, if the finest achievements are interspersed throughout, the over all picture will be somewhat distorted and confusing. The catalogue of the Hawthorne exhibition has been compiled according to the second plan, and this is bound to detract from its value as a work of reference. Only the title of the painting appears under each illustration so that for additional information (date of painting, size, medium, ownership, etc.) it is necessary to refer to a "list of paintings" printed ahead of the illustrated section. This makes for a modern and attractive layout no doubt, but it is confusing.

#### "FIFTEEN POLISH PAINTERS" AT MUSEUM OF MODERN ART

The development of abstract art in Poland is not a new thing. The very first stirrings date back to the period immediately following the first World War. However it was a relatively minor movement and embryonic organizations, such as *Blok*, *Praesens*, *a.r.*, etc., had but a brief life period. The important group in the Twenties was the *Paris Committee* whose members at that time were chiefly under the influence of Cezanne and Bonnard. These were known as *Kapists*, and one of them was Piotr Potworowski, who worked in Léger's studio and matured there the solid and precise vision that, with some variations, he has retained to this day. We all know how, having escaped to England during the second World War, he became a professor at the Academy of Bath and attracted much attention with a number of sensational exhibitions and wielded far-reaching influence within the Cornwall group at St. Ives. It is highly suitable therefore, that Potworowski, an ancestor, should have been included in the group now on view at the Museum of Modern Art—as well an antecedent patriarch, Henryk Stazewski, whose purist constructions, depending for their subtle and compelling appeal on the slightest possible shifts in the position of deceptively simple wooden blocks, might well be called the keystones of the entire movement. As is the fate of all pioneers, these may seem already *passé* to the more impetuous apostles of contemporary art, but we cannot very well do away with the foundation because we prefer the view from the third story windows. These men were essentially instrumental and one cannot agree that they should be denied all recognition now that younger whirlwinds such as Jan Lebenstein and Aleksander Kobzdej, have stormed ahead.

JAN LEBENSTEIN: *Axial Figure number 50*, 1960, oil on canvas, 51½ x 38 in. Lent by Mr. and Mrs. Jan Mitchell, New York. Exhibited at the Museum of Modern Art.







MATISSE : Deux Femmes sur une Terrasse, 1923, 27½ x 21½ in.  
From the Collection of Adolphe Juviler to be sold at the  
Parke-Bernet Galleries on October 25th.

It was after all only as recently as 1958 that Potworowski, a British subject, gave up his position at Bath for a professorship at Gdansk because of his eagerness to join the startling artistic resurgence in Poland. Potworowski has been veering towards a far freer and more inventive brand of abstraction; nevertheless as recent a work as *Electronic Brain*, 1960, shows him as still bound to the sturdy rationalism of Léger. Yet he also joins there with two younger members of the group, Warzecha and Rudowicz (man and wife, by the way) whose collages of old scraps of writings ("the detritus of civilization" as termed by Peter Selz, Curator of the Museum of Modern Art, who organized the show and wrote the text for the catalogue, elucidating a field as yet familiar to relatively few here) somehow seem to stand as the logical conclusion and result of the workings of Potworowski's brain centre. Can it be, we ask ourselves, that this will be all that will be left after this terrifying *Electronic Brain* had had its way? And in this light, Warzecha's cubistically disciplined arrangements seem to suggest the patient labour of some scientist, perhaps of an alien race, attempting to recreate from these scraps the record of a lost civilization, of a destroyed world. From the same starting point, the compositions by Rudowicz are passionate, pathetic and tumultuous; the findings of a heart-broken seeker in Hiroshima-like ruins, gathering the remnants of what might have been an all-important message seen now only in torn and bruised fragments, desiccated by the elements and yet retaining all

the majesty and sacredness of the printed word: scraps indeed, but scraps of the shrouds of dead gods.

Kobzdej tells us of the earth, eternal and silent, tortured and textured by unimaginable conflicts. A fit theatre indeed this, for the savage, idol-like figures of Jan Lebenstein, those haunting "Axial Figures" in connection with which the word atavism has been suggested. Atavism, not of the historical but of the racial past, delving deep into fears and desires beyond any remembered means of expression save this. And prophetic rather than archaic. Heavy metal crudely hammered, is suggested by the extraordinarily dense incrustations in bronze and golden tones, that seem to clang mutedly as well as to glow in a mysterious penumbra. This takes us far, far indeed from the ascetic purity of Mondrian, of which, on the other hand, we find crystal clear echoes in Gierowski's highly chastised "Painting Number 99" that claims a kinship with both music and higher mathematics and might be termed spinozian in mood.

All in all, a provocative show that, in the words of John Canaday of the *New York Times*, "as usual, raises a question or two". To him this question seems to be whether or not all painters included were chosen on the strength of merit or merely "from the point of view of service to a cause"—i.e. adherence to the doctrines of abstract art when another course would prove, at home at least, much more rewarding. One feels however that it is not so much in connection with the Polish show as in terms of general application that the eminent critic let go of one of these broadsides to which the art world here has learned to look forward as expressing at last what so many have thought silently for so long: "For goodness sake let us regard painting as painting and limit our selections to the truly meritorious or else include other kinds of second-rate painting than the kind we are beating the drum for . . . Or if we are not going to have painting as painting then let us have painting as history and sociology and be honest by including the parts of it we do not approve of". A call for the effort at least to be made towards clarifying of certain issues, to stem the engulfing tide of the second-rate (if not worse) mesquerading as abstract, when it is in fact merely incoherent.

Notable also, Kierzkowski's textured compositions, superficially decorative and linked to the crafts, but actually of far deeper import—five-finger exercises on the entire keyboard of the senses drawing out disturbing resonances and dissonances that linger long after the actual viewing.

#### IMPORTANT MODERN COLLECTION AT PARKE-BERNET

The Parke-Bernet Galleries Inc., announce the dispersal in their galleries on October 25th, in the evening, of the Adolphe Juviler collection of modern paintings, drawings and sculpture.

It is difficult to single out paintings for mention, as so many major works are included. Discerning collectors will be given a chance to acquire such superb examples as: "*La Glace Haute*" (ou "*La Glasse Longue*"), a magnificent Bonnard, recorded and illustrated in the monographs of Besson, Terrasse and Beer; three works by Braque—the cubistic "*La Lampe sur la Table*", "*La Calanque*" of the Fauve period, and a 1928 landscape.

Picasso is represented with "*Le Café de la Rotonde*", 1900 and "*Nu de Face et Nu de Profil*", 1906.

Of the two works by Matisse, "*Deux Femmes sur une Terrasse*" and "*Deux Fillettes*", the first named is an example of the master's work in the early 'twenties, and it seems probable that it must have been executed in St. Tropez, with Matisse posing his models against the familiar baluster (which we find in paintings by so many artists of

that period and region: Dunoyer de Segonzac, Pankiewicz, etc.) with the Mediterranean and a vague suggestion of the Alps on the far horizon.

The Juviler sale will also include a Degas pastel, "*Femme s'épongeant le Dos*", executed about 1895 and formerly in the Barnes collection; Cézanne's "*Bathers*", a small composition anticipating the famous large work; three works by Chagall, "*Les Amoureux*", "*Pietra Cava*" (The Pine Cones), and a 1943 Mexican example, done during the artist's brief stay in that country during the war; several Rouaults, including a "*Nu*" recorded in Venturi and a 1939

"*Pierrette*"; Soutine's "*Valet de Chambre*"; several works by Raoul Dufy, including "*La Rue Pavée*" (Le Quatorze Juillet); two church studies by Utrillo (Montmagny and Saint Jacques du Haut Pas); and two Buffet paintings, "*Beaulieu-sur-Mer*" and "*Blue Iris*".

The examples of sculpture in the Juviler collection range from Degas and Renoir to Maillol and Moore—the latter being represented with the abstract bronze, "*Internal and External Forms*", 1951, "*Maternity*". A group of drawings by Matisse, Maillol and Picasso concludes a uniformly superior assemblage.

## BILL CROZIER

By JASIA REICHARDT

QUITE recently Bill Crozier said that he felt that not to paint a human image, or purposefully to exclude it altogether, is to avoid an important issue. In Crozier's latest paintings (none of these particular ones are actually on view at this exhibition at the Drian Galleries), the image of man emerged tentatively yet unmistakably. It emerged as an essential and a tragic element, it emerged awkwardly but convincingly in the guise of a skeletal form. Although this fact may seem irrelevant to an exhibition which includes mostly abstracted landscapes, it is nevertheless important in view of the fact that the majority of the paintings on show already anticipated the development of the human image in Crozier's work.

It may be interesting to examine the reasons why Crozier had come to such a decision at this particular time. In the first place, it is important to remember that Crozier was never an abstract painter, and that no matter what he did, the suggestion of a recognisable image remained. It does not necessarily mean that he was basing his imagery on associations, but simply that his subject-matter never really ceased to be figurative. The relationship between the painted image and a point of reference in nature was further stressed by the titles which were, to say the least, descriptive of places or landscapes. Yet, many of the paintings in Crozier's exhibition at Drian Galleries have progressed beyond the stage where the image is recognisable. An oval form may be recognisable as a boulder when it has a certain scale in relation to the surrounding shapes, but, when the oval form occupies more or less a half of a large canvas, one no longer recognises it as a boulder because the scale has changed. This is what happened to several of the best paintings in the exhibition. Through being magnified a particular form becomes abstract and the rest of the imagery becomes abstract with it. It can be argued that for this very reason Crozier may have felt the need to return to a closer association with figuration and had chosen the human image as both important and relevant.

On the other hand, this new development may be an indication of a trend towards a form of expressionism. I do not think that Crozier is naturally an expressionist, but a time comes in most artists' careers when their passionate message does not find a sufficient outlet in pictorial/intellectual solutions and must seek a more direct and straightforward outlet—which, in Crozier's case may demand a form of expression that incorporates the human image.

The best paintings in the exhibition, i.e. those which are looser, bolder and incorporate large areas of one colour as



BILL CROZIER: *Waste Lot*, 1961, oil on canvas.

focal points, show Crozier to be a serious artist of considerable ability and an original vision. Some of the other pictures show that the artist has a natural facility to create stimulating and visually exciting images without them being profound. One thing is clear throughout, and that is that Crozier's art is not the result of reasoning or inner argument. Crozier is like a camera that perpetuates the fleeting impressions that are missed by the naked eye, sometimes unquestioningly and sometimes with a great sense of their relative values.



BILL CROZIER: *Landscape*, 1960, ink on paper, 30 x 20 in. Drian Galleries.



# MODERN ART IN LONDON

By JASIA REICHARDT

## NEW LONDON SITUATION AT NEW LONDON GALLERY

When the 'Situation' exhibition took place a year ago at the R.B.A. galleries, one felt, against all evidence, that behind this impressive collection of large paintings there was a programme. A programme which, even if it did not consist of communal pursuits, was based on sympathetic ideas. The sequel to that exhibition is a rather more compact show which contains work by the majority of the participants last year, this time, however, the artists are presented more as individuals than as a group. So what we have here, in fact, are seventeen abstract artists who are all young and whose only consistent common element is their awareness of the possibilities and ranges of pictorial expression.

The only sculpture on view—a large two-piece steel composition by Anthony Caro, painted glossy brown, has the quality of an insistent cumbersome object that fascinates. One feels that as an object it has just missed being useful, and through this has made one aware of its essential harmony and coherence as a purely formal structure. The glossy finish, however, does not seem compatible with the work as an indoor sculpture. Among the painters Vaux and Young epitomise the impact of considered and thought-out gesture painting. Here, the preoccupation with gesture takes over only after the idea, or the plan, have been carefully established. Denny, Coviello, Harold Cohen, Turnbull, Stroud, and House, are concerned in varying degrees, with the ambiguity of the figure and ground relationships, with the effect of after-image, with making the spectator play an almost active part in exploring the sensitive surface of the picture area and finding each time he looks at it a new aspect of what appears to be a very simple structure or image. Hoyland and Irwin, in their different ways, establish the picture area as a space that has the possibility of expansion in all directions, that surrounds the viewer so that he feels directly related to the painting he is looking at. Dick Smith establishes a relationship between forms that appear to have been caught in movement at different speeds. His paintings are emotionally charged with tension which relates directly to the different degrees of animation between the image, or images, and background. Mundy, with two large paintings, has consolidated his position as one of the best abstract lyricists in England. Robert Law shows talent but unresolved imagery, Gillian Ayres' contribution is a forceful and exuberant diptych, while the two enigmatic works by Bernard Cohen indicate that the artist not only has a considerable talent but a lot to say as well. Lastly, John Plump, who recently had a one-man show at the Molton Gallery, exhibits two paintings which are concerned with the division of spaces with the aid of multiple lines of coloured vinyl tapes.

## CHRISTOFOROU AT GALLERY ONE

There are three aspects of Christoforou's work which are important to consider. The first, is that of the artist as a creator of fabulous sentimental mysteries. The second, is Christoforou's function as a user of symbols. Thirdly, one must be aware of the painter as a manipulator of the human image.

When one talks about symbols, one usually refers to signs which represent some specific entity or some abstract idea. Christoforou uses symbols in the form of an allegory, and what is more, a literary allegory. For instance, within one



CHRISTOFOROU : Winged figure, 1960, oil on canvas, 58 x 45 in. Gallery One.

figure the artist has painted a pair of diagonally crossed forks—here the association between the forks and cross-bones springs to mind immediately. Elsewhere, Christoforou has made a similar juxtaposition by placing a cross in the place of the navel. On the whole, one cannot say that the artist's use of symbols is in any sense superficial, yet, sometimes it seems rather arbitrary. Christoforou's figure image has certain consistent qualities. It is reducible to a series of horizontally placed forms, it contains the picture within it rather than being contained within the picture. It is usually be-hatted, with a clearly defined head which, in the majority of the works remains an intense black blank.

When I refer to the artist as a creator of fabulous sentimental mysteries, I consider this to be Christoforou's most important and most original quality. The quiet and mysterious aura of his paintings does not depend upon the symbols, it exists almost in spite of them. It depends on Christoforou's use of luminous, yet mat, colours, on the image which fades and emerges without a single harsh line, on the phantasy with which his bewigged figures, dancers and worshippers fill the paintings with enigmatic exuberance and strange solitude.

## LOUIS LE BROCCY AT GIMPEL FILS

When Louis le Broccy painted the *Irish Tinker* in 1946 it would have been hard to envisage what character his development might assume. There may seem to be little connection between the heroic figures of the early fifties and his current paintings, yet, there is one very important link, and that is that le Broccy paints the figure still. In fact,



## MODERN ART IN LONDON



LOUIS LE BROCQUY: *Study of Head*, 1960, oil on canvas, 30 x 25 ins. Gimpel Fils.

he had never ceased to do so. If the figures could be described during the early stages as heroic, his latest ones are, in spite of the purity of their white background, subtly sinister.

There is yet another connection between le Brocquy's work fifteen years apart, and that is that the artist has been consistently interested in colour as a source of light and as a light reflecting medium. In the recent paintings the image emerges from the white background in the form of patches of dissolving colour and white textured impasto. In some cases the canvas conveys a sort of after-image effect, i.e. that there has been an image which is in the process of being blotted out. In other cases the image is at the point of becoming. Thus, one can never capture the elusive concrete image which exists only in the artist's mind. Sometimes, when it has reached the state of the beginning of its obliteration, one feels that the artist has been trying to destroy it very deliberately, and that only in this state of partial destruction can it become meaningful. In a very delicate and unobtrusive way Louis le Brocquy's exposure of the crudity and pathos of a human image seen beyond the mask of composure has an affinity with the imagery created by Francis Bacon. As such le Brocquy's image can never, in this particular stage, become crystallised, and that is why, perhaps, we never see the artist's theme in a state of concretion but always in a state of flux. There is no doubt that these latest paintings have a great deal to offer, and provoke both the mind and the eye.

WENDY SPARKS, CLARA SALVATORI AND JASPER ROSE  
AT WOODSTOCK GALLERY

All the three artists exhibiting their work here are romantics, yet they each deal with a specific and a different subject matter. Wendy Sparks concentrates on the landscape. Her gouaches and ink drawings follow in the tradition of Samuel Palmer, although her stage designs are rather more personal. Clara Salvatori is a romantic as well as a

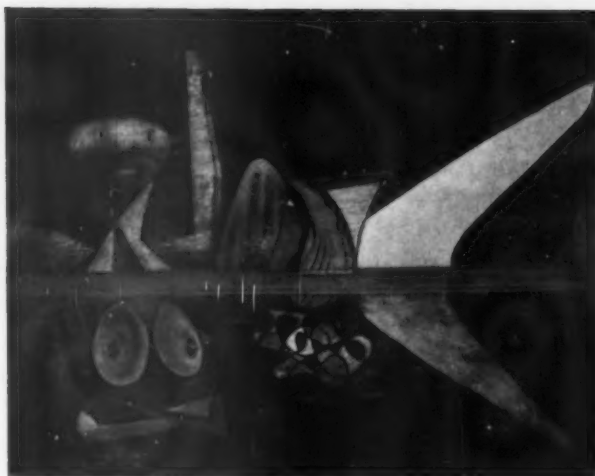
mystical painter. In all her works the figure, singly or in groups, emerges as the central image or the focal point. With a number of complex techniques Salvatori suggests not only a highly emotional sensibility, but also an attraction for the echoes of surrealism. Jasper Rose's still lifes give the impression that the artist really knows what he is after. On the objects contained within any given painting, Rose imposes his own colour and a sort of overall pattern, which reduces the illusion of the third dimension into a flat two-dimensional image. Rose may owe a great deal to Matisse, but his real virtue rests in the consistent simplification of any given object to fit into a predestined plan of the artist's own making.

SIX ABSTRACT SCULPTORS FROM SOUTH WALES  
AT NEW VISION CENTRE GALLERY

Of the six sculptors, Jack Waldron is possibly the most advanced in taking his particular idiom and intention to a logical conclusion. One of the most important aspects of his work is a complex syncopated rhythm and the contrasting delicate balance of flat angular forms. From sheets of metal Waldron cuts out shapes, most of them triangular, and these he welds together in such a way that the sculpture is self supporting in spite of the seemingly precarious balance of the forms jutting out in one direction. When the metal rusts, the result is, for Waldron, more than just a texture or a symbolic connotation, it is colour. The colour of the solder, of the sheet of metal, of the eventual rust, is very much a part of Waldron's conception of his sculpture. Anthony Stevens combines the organic and the mechanical, particularly in two compact forms which have the endearing quality of mushroom-come-sputniks. There is a certain petulence in his work combined with a delicate and controlled sense of humour. Ronald Cour's pieces in plaster and metal have the common quality of an upward motion and irresolution. Somewhere in the process of creating his sculpture the artist stopped short of fulfilling his original intention. Janet Harris shows some rather inconclusive icon-figures



JACK WALDRON: *Dynamic equilibrium*, 1961, welded sheet metal, 24 in. high. New Vision Centre Gallery.



JANKEL ADLER: *Homage to Kurt Schwitters*, 1942, oil, 36 x 40 in. Waddington Gallery.

which are based on a hollowed out structure; Raymond Pope contributes several pieces in embossed polished copper, wood and stone; and there are some elegant reliefs by George Fairlay that have the character of relics of conflagration.

#### JANKEL ADLER AT WADDINGTON GALLERIES

Adler's position in time and in the world of painting, depends not as much on his exceptional qualities as a painter, as on his exceptional vision as a man. He had a sense of the relative importance of things, both in terms of the modes and techniques of visual expression, and events. In this respect Adler's *Homage to Kurt Schwitters* and his *Homage to Naum Gabo* (not included in the exhibition), rate as important works as events, although as works of art both are mediocre. But, in so far as the above mentioned paintings are gestures of acknowledgement, and *Treblinka* is a gesture of disgust, pity and horror, there appears to be a formality and a compulsion in the artist's attitude towards the comment he is making. When, twenty years ago, Herbert Read explained in his introduction to Adler's exhibition catalogue that the reason why Adler's appeal may not be immediate is that in the Eastern European tradition he lacks what in the West one would refer to as intimacy, he was no doubt referring to the gesture paintings like those mentioned above, in which social problems figured as strongly as the painterly ones. From the early 1940s till the end of his life in 1949 Adler often presented himself in the guise of a poet. It wasn't really a guise either, for it was then that the painter fell under the spell of a muse—melancholy and tender. It was then that his vision evoked the inevitability of moths circling around a lamp, of bird images in pursuit of enigmatic abstract forms, of girls with triangular faces staring into space. It is in these later paintings that one must acknowledge the fact that the influences Adler had undergone (Picasso, Léger, Klee) were fully digested and that the narrow path that Adler had chosen, which lay within a certain relationship to abstraction and figuration, was truly his own. Complete abstraction for Adler, according to his own words held too many pitfalls of effective and facile solutions, his emotions, therefore, and his message were always expressed within the garb of figures or still lifes.

#### MAX RUMMEL AND BRIAN WALL AT DRIAN GALLERIES

'Composing a sculpture is like composing music' said Max Rummel, who had at one time been a music student. With

this remark he implied that the foundations for a work of art must have a logical basis or a concrete plan on which one builds, adds, embellishes. Rummel's sculptures which either stand or hang are composed of scraps of metal and incorporate old mechanical parts as focal points. Through these cogs, wheels and sparking plugs, the artist seeks to convey the power and the inevitable force that a machine itself is endowed with. In this he succeeds to a certain extent, but the force of a wheel within a motor is transformed into a very different type of force in Rummel's sculpture. It almost becomes organic, for the total result is more like a human image or a growing plant than anything intrinsically mechanical. But although Rummel seeks force and balance, the quality that comes to mind immediately on seeing these works is that of poetry. Perhaps because of his well ordered intentions, or perhaps even in spite of them, Rummel has achieved in his latest works something that seems rather more important—a sense of harmony.

Brian Wall, whose exhibition starts on September 13th, also composes his sculptures by welding together pieces of mild steel. In this case, however, the pieces are usually flat and angular. Perhaps one of the most interesting aspects of Wall's sculpture is the transition that has taken place between his early painted wood reliefs and his recent free standing sculpture. The transition which spans several years is primarily concerned with the organisation of space, irrespective of the changes in the use of both colour and medium. From the reliefs which expanded tentatively into the third dimension Wall progressed towards the complete enclosure of space within an almost constructivist work based on horizontals and verticals. Further development, this time in metal, also included a sort of central space around which the sculpture was built, but this time the effect was highly animated by the use of diagonals. The latest works, instead of being built around a hollow, are built on a sort of spine or a stem; in acquiring this core Wall's work has become increasingly more coherent and dynamic. This exhibition though, is more than a sign of achievement, it is a sign of promise.

#### CALDER AND OTHERS AT GROSVENOR GALLERY

Calder's mobiles bridge the gap between monumentality and playfulness. Much sculpture aspires to fulfil the function of a public monument in a private house, and this is a pitfall that Calder certainly avoids. When a sculpture can be animated or altered with the spectator's participation, one may be inclined to dismiss the work as either a gimmick or a toy. The function of participation between a work of art and a spectator is, however, of considerable importance. No less important is the consideration of chance conditions (e.g. wind) which has the same result as the manual participation of the spectator. The possibility of utilising motion independently of any mechanism opened up for Calder a number of new possibilities, together with a new attitude towards the function of art in its environment. In 1932 Calder wrote: "Any element that possesses motion, whether within itself or in space, that can oscillate, come and go, stands in a dynamic relationship to the other elements composing its world." Calder is a poetic sculptor who bases his work on delicate relationships of which the impact seems disproportionately forceful.

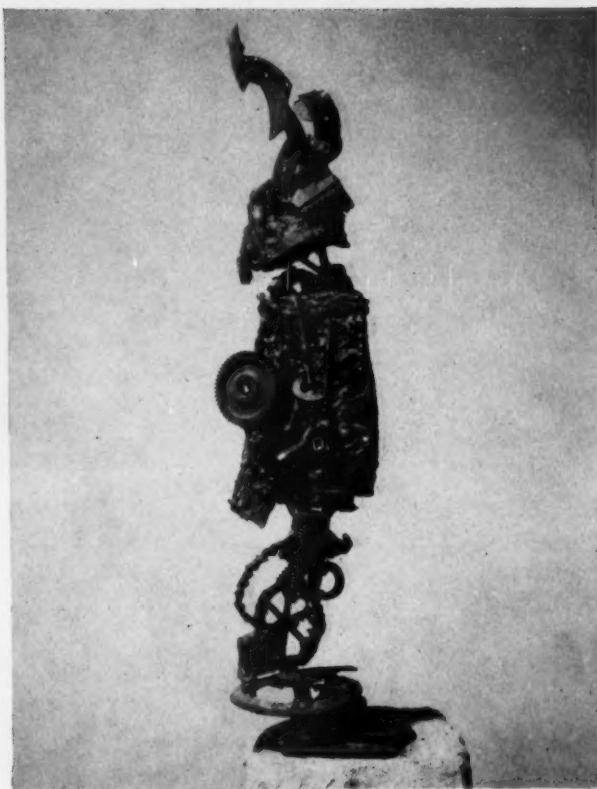
Also included in the exhibition are watercolours by Bill Newcombe which are quite effective; drawings and studies for sculpture by Henry Moore, some of which were done during the period when the artist was actively concerned with surrealism; and some painting-collages by Lorri.

## MODERN ART IN LONDON

### DUNCAN AT THE MOLTON GALLERY

To Duncan, the problems of new art, modern art, contemporary art, involve, of necessity, the use of equally new, modern and contemporary methods. On this score he attacked 'art critics, shy museum keepers, terrorised politicians, as well as thousands of simple and honest men who agree in principle with the content of modern art but cannot come to terms with the form it assumes. They want'—he went on—'to put new wine in an old bottle, unfortunately, most often it turns to vinegar.' As one may gather from the above, Duncan is extremely preoccupied, not only with the image he tries to create, but also with the method of working which will realise this image. The majority of Duncan's works are paintings in relief, and here the actual pigment has the primary function of accentuating the sculpted or moulded forms. The image is embedded in the pale and delicate surface of the relief which becomes animated as the various raised forms are covered with pigment.

Three or four years ago Duncan's paintings were concerned with a series of images which were accentuated by superimposed handwriting. This may be a far fetched allusion to literature, yet the symbolism inherent in a written word, sign, or a letter, was important to him at the time. Once, when talking about his work, Duncan drew the listener's attention to the fact that he felt that there was a strong affinity between his own work and that of Joyce and Becket, without mentioning in this context any other painters. In the painted reliefs in the exhibition, there are no overt allusions to either literature or words. The titles of his works, however, all of which include con- as the first syllable, (e.g. *Convulsion*, *Contristant*, *Conversion*, *Contributaire*, *Convolver*, *Contretype*, etc.) show the artist's definite and lasting interest in the written word.



MAX RUMMEL: Gears in C, 1960, welded steel, iron, copper and brass. Drian Galleries.

## NEWS from the London Galleries

### SEPTEMBER TOUR — P.M.T. SHELDON-WILLIAMS

DEFINITELY not the côte—but just as certainly the seaside. There is no need for dark glasses at the Arthur Jeffress Gallery where a six months intensive search has brought together a collection of beach scenes by XIXth and XXth century painters. This is a beguiling show carrying with it the haunting breath of the saleroom and Royal Academy of many years ago. Nothing startles. Skies are never very blue. Indeed, the quiet sarcasm of V. Ormsby's "Seaside Enjoyment" (1876) with its stormclouds rolling up as visitors on the front huddle under umbrellas sums up the Tissot-like muted gaiety of northern summers.

Amongst the topographernalia gleam special tributes to the subject of acknowledged masters. Wilson Steer's red-haired girls turn their backs the better to enjoy the Cowes Regatta of 1892; an exceptional Steer as good as can be found.

The sky turns from gold to russet in a panel painted with such thin pigment that the brushmarks become an integral part of the design. The artist surprisingly—Alfred Stevens. There are small pictures by Jacques-Emile Blanche, Lavery and Boudin (a sunset off the coast of Brittany painted, according to the catalogue, two years before he introduced Manet to open-air painting at Le Havre).

The accent is more XIXth than XXth century, but the Gallery's artist, E. Box, has a primitive cat on guard in her little canvas "The Gulls of Saint Mary" (1961) and Marval's "Jeunes filles au bord de la Mer" belongs in spirit to our own times.

Although there is no dazzle by day, "Scarborough by Moonlight" (Atkinson Grimshaw) amply compensates with its silver moon casting a shimmering path across the waters to the town. An important picture, large and arresting, easily surpassing in quality mere pictorial journalism or the masterly expertise which characterise lesser works in this exhibition. Another large picture, T. Ramsey's "Holidaymakers on Scarborough Beach" (c. 1750) is probably the oldest painting of bathing machines extant. Stiff and decorous, the "holidaymakers" exercise their horses upon the sands by the dour unhitched bathing machines in a strange perspective whose foreground figures have dwarfish dimensions.

Another gallery which will soon be looking over its shoulder at the past is the Adams Gallery in Davies Street. The current marking-time exhibition of the Gallery's artists is to make way for a retrospective show of Vanessa Bell (whose death earlier this year severed another link with the valiant Bloomsbury set) on October 4th. Dunoyer de Segonzac is writing the preface to the catalogue. Meanwhile, Othon Friesz' "Surf Bathers" reminds one that he has lighter and more graceful moments than are to be found in most of his paintings. Ginette Rapp has leavened her monochrome palette, and Minaux's large figure studies in thick crumbling paint make him an easier companion for Lorjou, Montané and the veteran Krémègne (two paintings: a flower picture and a study of his home town Céret).



## APOLLO



ATKINSON GRIMSHAW : Scarborough in Moonlight, oil on canvas, 24 x 36 in.  
Arthur Jeffress Gallery.

The successful William Ware exhibition at the Upper Grosvenor Galleries is continued for a further month, but the front room is taken over by a miscellany of old and new. Two early Picabias of 1905 are worth the visit. They establish the artist as a colourist of distinction which takes him well beyond the range of an accomplished pasticheur. Impressionist dapple of autumn leaves shading the



Coloured  
Lithograph  
by TAPIÉS.  
Edition of 50,  
numbered  
and signed.  
O'Hana  
Gallery.

approach to a sunlit bay . . . the Manet-like boat upon the river . . . make the observer pine for a more comprehensive sight of this modern master's earlier output.

A fine Baboulène with all his hallmarks—the pulsing intimiste blues, lilacs and whites—hangs close to a rather soft nude in the manner of Etty which serves to underline the difference between *shadow and substance*—not without charm. Fêtes-champêtres enthusiasts have a little picnic scene by Leclerc—not a Watteau, but near enough in style and far enough away in price. Of two panels over the mantelpiece, the better is probably a baroque scene by Van Nygeman. There is also a splendid Philosophy & Allegory, rich in Freudian imagery.

Some of the best things are in the back room. A young Elizabeth I appears in an exquisitely executed panel with the ascription: manner of Zuccherò. This is a find. So, too, is the portrait of an Emperor by Clouet—an official portrait but a fine work in its own right.

Portrait flattery has a long history. Henrietta Duchess of Marlborough is not an authenticated Kneller, but whoever the painter, its quality and clear creation of character make this an attractive work of considerable merit, better than many undoubted but indifferent Knellers.

Honourable mention: a Bacchanalian Feast with supporting Putti, a complicated joint production by Jan Breughel and Hendrick de Clerck with an enamelled finish that does full justice to *fruta di mare* details of the banquet; but dominating the back room is an imposing Venetian scene by Luca Carlavari, replete with all the landmarks: the Library, the Doge's Palace and the Santa Maria della Salute. A good example for those wishing to join the current vogue for this genre of picture.

## NEWS FROM THE LONDON GALLERIES

The Galleries also stock de Bellroche, friend and fore-runner of the Impressionists. They have a sombre but glowing study of an artist's studio by him. This has a kind of uncertain attraction, now harking back to Corot, now reminiscent of the quieter post-Impressionists. The subject may be Manet's studio. The address is 3 Rue Amsterdam where he worked for some years.

A Mediterranean cruise with all the ports of call comes (perennially) from John Paddy Carstairs at Leger Galleries. This year there is a more serious note in paintings like "Sanary—South of France".

Lithographs by Tapiés, in London an artist more famous than seen, replace the large Chagall exhibition at the O'Hana Gallery. Eleven big works, seven of them in colour, give substance to the reputation which has preceded him. Tapiés, a key figure of Art Brut, causes alarm and despondency among traditionalists who find nothing at which to wonder in the ferocious attacks he makes upon his *materiel*. The lithographs are another matter. The mood is piano. Hints of menace in the low-key linear work of some of them are kept well under control. The closest approach to revolutionary technique appears in the low relief scored lines, but even these are at peace with surrounding tone masses. This is Tapiés in the drawing-room, stylish—modish even, perfectly capable of holding his own among the fashionable sheep of the international art world, but with great authority.

Neville Varney (Chiltern Gallery) recreates Diego Rivera—without sociological implications. "The Sharks", "Gethsemane" and the little gouache "Woman in a Haystack", all painted in South African sunshine during the past six years, are urgent with drama in dry scumbled paint moulded into patterns of leaves, of oxen and of sturdy human beings. Now settled in Spain, it will be interesting to see what the Iberian world will do to his already Latin American temperament.

About 30 paintings have so far been ascribed to the Dutch XVIIth century Sunday painter, Jacobus Vrel (working between 1650-1670 somewhere in Holland). A new one, Interior of a Dutch Church, was recently discovered after cleaning in Dublin. The panel, 25½ in. x 16¾ in., is one of the 60 interesting exhibits in the annual collection of Dutch and Flemish XVIIth century paintings at the Alfred Brod Gallery (October 5th). The exhibition is the subject of a special article in the October issue of APOLLO.

There is a real sense of freshness and uplift in the exhibition of Ian Stephenson, Jane Harris (note the "Nude and Steam"), John Wright and Albert Irvin at the New Art Centre. Also important, a high standard mixed

SIDNEY  
NOLAN:  
"Pretty girls  
in pretty  
dresses pose  
for their  
photographs"  
Oklahoma  
July 1958.  
Usis Gallery.



show at the Lincoln Gallery (basement), including Man Ray, Parvez, Portway, Graham Sutherland, two fine Coulentianos sculptures, Paul Jenkins, Edgard Pillet, Staynes (lush but attractive) and Turcato, continuing through September until the one-man exhibition of Schettini (early October). Mr. Spurrier, the Gallery's young director, has done some inspired hanging here.

Finally, Nolan's new exhibition at the United States Embassy. Dating from before the Leda finger studies, but clearly their precursors, these American sketches are designed for a book from Thames and Hudson. Each will face a corresponding page of poetic prose. Lightweight products, turned out with speed—some, where the poetry takes command, are good Nolans; "Pretty Girls in Pretty Dresses pose for Photographs", the kite-skier in "He floats at the height of St. Paul's Cathedral", and the New Mexico folk play "The Death of Sheriff Brady", but the cityscape of New York or the used-car dump skate too near Benn Shahn for their own comfort or comparison. These are not of the same order as the massive landmarks his compatriot Albert Tucker left behind in the U.S. after a year in Greenwich Village. Some of the drawings could almost be posters for "The Savage Eye" (whose commentary against fine movie photography hit a new low in bathos). It is a pity Nolan did not react more strongly to the New World. A large subject calls for larger treatment.

## AUTUMN ANTIQUES FAIR

CHELSEA TOWN HALL  
October 4th—14th

A painted enamel plate. An allegory, reverse, bust portrait of a warrior, Grisaille. 8 in. diameter. French Limoge, c. 1560.

Delehar, 178a Drury Lane, W.C.2 Stand No. 16





An early XVIIIth century lacquer commode.  
 ◀ Ian Askew, 2/7 Queen's Elm Parade,  
 Old Church Street, S.W.3.  
 Stands Nos. 30 & 33

Miniature on ivory by Samuel Shelley, signed.  
 A. Podd and Son, 57 High St. South, ▶  
 Dunstable.  
 Stands Nos. 1 & 2



Pair of early Derby Vases. Decoration attributed to John  
 Donaldson.

▼ Vera Sutcliffe, 23 Brighton Road, South Croydon



A small oak hutch of the early XVIIth century.  
 Maurice Goldstone, King Street, Bakewell,  
 Derbyshire.

▲ Sheraton enclosed dressing table with brushing slide.  
 Leslie Wenn, 46 Fore St., Hatfield. Stands Nos. 34 & 35

English Gothic oak chest.  
 Ralph Cox, 6 & 7 Castle Hill, Lincoln. Stand No. 6





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<b>GRABOWSKI GALLERY</b> 84 SLOANE AVENUE, CHELSEA, LONDON, S.W.3	Exhibitions of Paintings and Water-colours by Contemporary Artists
<b>GROSVENOR GALLERY</b> 15 DAVIES ST., W.1. Mayfair 2782; Hyde Park 3314 CABLES SEVENARTZ LONDON	XXth Century Paintings, Drawings, Sculpture for Collectors and Museums
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<b>KAPLAN GALLERY</b> 6 DUKE STREET, ST. JAMES'S, S.W.1. WHI 8665	19th and 20th Century Paintings, Sculpture and Contemporary Art
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<b>G. M. LOTINGA LTD.</b> 9A NEW BOND STREET, W.1 MAYfair 3952	XIXth and XXth Century French Paintings
<b>J. S. MAAS &amp; CO. LTD.</b> 15A CLIFFORD ST., NEW BOND ST., W.1. REG 2302	Old and Modern Paintings, Water-colours and Drawings of XVIIth to XXth Centuries.

(Continued on page 91)

## SALE ROOM PRICES

**M**OST of the auction-rooms announce that their totals of last year, which were themselves higher than those of the preceding twelve months, have been exceeded in this. There is no reason to suppose that the upward trend will not continue. While the past Summer Season has seen some very high individual prices there have not been quite so many sensations as in 1960; the highlight of the Berkeley Castle silver dinner-service has not been challenged, and the 34,000 gns. paid for a French table has not yet been exceeded. This is due to the fact that both of these lots were of exceptional importance, justifying their cost to the purchaser, and such examples cannot be expected to make annual appearances.

### FRENCH FURNITURE

**CHRISTIES.**—Two important sales realised a total of £168,278 4s. and included in them were the following: A set of five Louis XV giltwood fauteuils, four bearing the stamp of the maker C. Sène, 2,500 gns.—a suite of six Louis XV carved walnut fauteuils by L. C. Carpentier, 4,600 gns.—a pair of Louis XVI carved giltwood small canapés by Georges Jacob, 2,000 gns.—a set of four Louis XVI carved giltwood fauteuils, unsigned, 1,100 gns.—a set of twelve Louis XVI carved single chairs painted grey-green and with the seats and backs covered in velvet, 880 gns.—a pair of Louis XVI carved giltwood fauteuils, unsigned, 820 gns.—a Louis XV marquetry bonheur-de-jour, by R.V.L.C. (Roger Vandercruse, dit La Croix), 25½ ins. wide, 1,900 gns.—a pair of marquetry encoignures with bowed fronts, surmounted by marble slabs, 25½ ins. wide, 580 gns.—a Louis XV bureau plat veneered with kingwood and the top lined with a panel of green leather, by Jacques Dubois, 52 ins. wide, 4,000 gns.—a Louis XV bureau plat veneered with rosewood and kingwood and the top lined with a panel of brown leather, 70 ins. wide, 1,900 gns.—a Louis XV small oval writing table veneered with kingwood, satinwood and other timbers, fitted with a leather-lined slide and supported on cabriole legs, 22 ins. wide, 1,600 gns.—a Louis XV commode veneered with floral marquetry on a kingwood ground within mahogany borders, and surmounted by a grey marble slab, 47 ins. wide, 2,400 gns.—a Louis XV secrétaire à abattant veneered with quartered panels of kingwood within rosewood and kingwood crossbanded borders, by J. Dautriche (Jacques Van Oostenryck, dit Dautriche), 45 ins. wide, 2,300 gns.—a Louis XV secrétaire à abattant veneered with floral marquetry in the manner of B.V.R.B. and bearing the inventory stamp "E.H.B.", 38 ins. wide, 1,900 gns.—a Régence commode in the style of Charles Cressent veneered with quartered panels of kingwood and surmounted by a slab of rouge royale marble, 51½ ins. wide, 3,200 gns.—the property of the late Dowager Viscountess Harcourt included the following: a Louis XV bureau plat veneered with kingwood panels within mahogany borders, by M. Criard, 57½ ins. wide, 2,000 gns.—a small Louis XVI mahogany bureau plat, 37 ins. wide, 900 gns.—a Louis XV poudreuse veneered with floral marquetry on a kingwood ground, 28½ ins. wide, 3,800 gns.—another poudreuse of the same period, veneered with floral and other marquetry on a kingwood ground, by B. Peridiez, 31½ ins. wide, 8,200 gns.—a Louis XV small table veneered with floral marquetry on a kingwood ground, the cabriole supports united by a rectangular undertier, stamped by B.V.R.B. (Bernard Van Reijmburgh), 17½ ins. wide, 7,200 gns.—a Louis XV small oval table à écrire veneered with geometrical patterns on a satinwood ground, by R.V.L.C., 19½ ins. wide, 6,200 gns.—a Louis XV small table à écrire veneered with quartered panels of kingwood within rosewood borders and supported on cabriole legs, in the manner of B. V. R. B. and bearing indecipherable traces of a maker's stamp, 25½ ins. wide, 7,000 gns.

**SOTHEBY'S.**—A single sale which realised a total of £150,928 included the following important pieces of French furniture: a set of three Louis XV carved giltwood fauteuils by J. Dupont, £850—a pair of early Louis XV walnut and oak fauteuils with caned backs and seats, £220—a Louis XV giltwood canapé, 73 ins. wide, £160—an ebonised dining chair, the curved back ornamented with an ormolu crown and other details, and the centre splat in the form of the letter "N"; formerly belonging to the Earl of Lonsdale at Lowther Castle, Westmorland, where it was known as "The Napoleon Chair", £130—a Louis XVI secrétaire à archives fitted with leather-

fronted box-drawers and a clock; also formerly at Lowther Castle and said to have accompanied Napoleon I "on board the *Bellerophon*, July 5th, 1815, upon his exile to St. Helena", £700—a Louis XVI ormolu-mounted mahogany bureau plat, by J. H. Reisener, 55 ins. wide, £11,500—a Louis XV bureau plat veneered with kingwood and the top re-lined with red plush, by P. Roussel, 50 ins. wide, £3,000—a Louis XV secrétaire en tombeau veneered with burr elm inlaid with floral marquetry in pearwood and satinwood, by J. F. Hache of Grenoble, 23 ins. wide, £2,800—a Louis XVI tricotouse veneered with satinwood and purpleheart lines and inset with blue and white jasperware plaques, by Adam Weisweiler; somewhat resembling a tricotouse by the same maker in the Wallace Collection, London, £3,900—a pair of Louis XV marquetry encoignures veneered with floral marquetry on a tulipwood ground and with Brescia marble tops, by J. Dautriche, £1,700—a Louis XVI secrétaire à abattant veneered with floral marquetry on a ground of quartered tulipwood, by R. Lacroix, 38 ins. wide, £1,000—a Louis XV secrétaire en tombeau veneered with floral scrolls on a palissanderwood ground within kingwood bandings, 28 ins. wide, £3,000—a mid-XVIIIth century writing table inlaid with floral and other marquetry on an ebonised pearwood ground, raised on cabriole legs, and bearing an illegible maker's stamp, 31 ins. wide, £2,100—a Louis XV bonheur-de-jour by C. Topino, and inlaid in the manner typical of that maker with representations of artist's paraphernalia and pieces of porcelain, 24 ins. wide, £1,700—a pair of Louis XVI vitrines veneered with bois de citron and bois de violette and fitted with adjustable oak shelves within glazed doors, 77 ins. high, £4,000—a Louis XIV table de milieu veneered with coloured shells and mother-of-pearl on a ground of natural tortoiseshell; probably by the same maker as a table in the Rothschild collection at Waddesdon (National Trust) and a casket in the Jones collection in the Victoria and Albert Museum, London, £8,000—a Louis XV secrétaire en tombeau decorated with Chinoiserie in two tones of gilt on a black lacquer ground, 25 ins. wide; perhaps by Jacques Dubois, by whom two similar secrétaires are illustrated by Jean Nicolay in *Maîtres Ebénistes Français*, £11,000.

### TAPESTRIES

**CHRISTIE'S.**—A set of four early XVIIIth century Franco-Flemish panels woven with children playing, a shepherd and shepherdess and other figures, in landscapes within foliate borders, 1,100 gns.—a rectangular panel woven with the arms of Christian IV of Denmark and Norway, surrounded by the coats-of-arms of the thirteen provinces within an inscribed border; probably from the Gudbrandsdal looms in the second quarter of the XVIIIth century, 1,400 gns. (bought by the Denmark Museum of National History)—a Gothic panel woven with the Adoration of the Magi, Franco-Flemish about 1500, £1,450—a Paris (pre-Gobelins) panel woven with a subject from the History of Diana designed by Toussaint Dubreuil (1561-1602); formerly at Rufford Abbey, Notts., 1,450 gns. (bought by the Victoria and Albert Museum)—a Flemish XVIth/XVIIth century panel woven in colours with a boar-hunting scene within wide borders, about 11 by 12 feet, 820 gns.—a set of six Paris panels woven in colours with scenes from the History of Diana after designs by Toussaint Dubreuil, each within wide borders bearing at the top the coat-of-arms of the Pallavicini family; sold in 1890 by the executors of the Marquis Serra, last descendant of the original owner, bought in due course by J. P. Morgan and now offered by the Trustees of the Pierpont Morgan Library, New York, 4,000 gns.

**SOTHEBY'S.**—A XVIth century Flemish panel depicting King Artavasdes before Mark Anthony, about 16 by 9 feet, £520—a mid-XVIIth century Paris panel woven with Alexander offering the crown to Roxane, with foliate guilloche and shell borders, £450—a set of three mid-XVIIIth century Flemish panels depicting the story of Zenobia, £380—a XVIth century Brussels panel woven in coloured wools and silks with a scene from the story of Scipio, about 11 feet square, £1,700—a XVII/XVIIIth century Soho Chinoiserie panel woven in colours with a dancing couple, boy musicians, monkeys fighting, pagodas, towers, and trees, about 8 by 10 feet, £780—an early XVIIIth century Brussels panel woven with the finding of Moses; at one time at Temple Newsam, Yorkshire, £840—a Louis XV Aubusson panel woven with a fête champêtre subject in brilliant colours, within a floral border, about 7 feet square, £1,150—a late Gothic panel woven with the Four Marys after Bernard van Orley, about 5 feet square,

## Register of London Picture Dealers — continued

Gallery	Specialities
<b>JOHN MANNING</b> 71 NEW BOND STREET, W.1      MAYfair 4629	Old and Modern Drawings of the English and Continental Schools
<b>MARLBOROUGH FINE ART LTD.</b> 39 OLD BOND STREET, W.1      HYDe Park 6195-6 CABLES BONDARTO	French Impressionists and Important XXth Century Paintings Finest Old Masters
<b>MATTHIESEN GALLERY</b> 142 NEW BOND STREET, W.1.      Mayfair 5767	Old Masters, French Impressionists, Contemporary Art
<b>McROBERTS &amp; TUNNARD LTD.</b> 34 CURZON STREET, W.1.      GRO. 3811	XIXth and XXth Century Paintings, Drawings and Sculpture
<b>JOHN MITCHELL &amp; SON</b> 8 NEW BOND STREET, W.1.      HYDe Park 7567	Old Master Paintings
<b>NEW LONDON GALLERY</b> 17-18 OLD BOND STREET, W.1.      GROsvenor 6755 CABLES BONDARTO	Contemporary Paintings and Sculpture
<b>NEW VISION CENTRE GALLERY</b> 4 SEYMOUR PLACE, MARBLE ARCH, W.1	Contemporary Paintings and Sculptures
<b>OBELISK GALLERY</b> 15 CRAWFORD ST., LONDON, W.1.      Hunter 9821	Modern Paintings, Modern Sculpture, Ancient Sculpture.
<b>O'HANA GALLERY</b> 13 CARLOS PLACE, GROSVENOR SQUARE, W.1	Lithographs by Tapiès Sculpture and Engravings by Vallmitjana
<b>HAL O'NIANS</b> 6 RYDER STREET, ST. JAMES'S, S.W.1      WHI 9392	Old Master Paintings and Drawings
<b>PARKER GALLERY</b> 2 ALBEMARLE STREET, W.1	Marine, Military, Sporting and Topographical Paintings and Prints; Old Maps, Ship Models, Weapons and Curios
<b>PORTAL GALLERY</b> 16a GRAFTON ST., BOND ST., W.1.      HYD. 0706	Modern, Primitive, Romantic and Surrealist Paintings
<b>PULITZER GALLERY</b> 5 KENSINGTON HIGH STREET, W.8      WEStern 2647	Exhibition of Paintings and Watercolours by English and Continental Masters
<b>REDFERN GALLERY</b> 20 CORK STREET, BURLINGTON GARDENS, W.1	Contemporary English and French Paintings
<b>ROLAND, BROWSE &amp; DELBANCO</b> 19 CORK STREET, W.1	French Paintings & Drawings of the XIXth & XXth Centuries Old Masters and Contemporary Art
<b>EDWARD SPEELMAN LTD.</b> EMPIRE HOUSE, 175 PICCADILLY, W.1      HYDe Park 0657	Old Master Paintings
<b>TEMPLE GALLERY</b> 3 HARRIET ST., KNIGHTSBRIDGE, S.W.1      Belgravia 7678	Modern Paintings, Greek and Russian Icons
<b>ARTHUR TOOTH &amp; SONS</b> 31 BRUTON STREET, W.1	Old and Modern Pictures of International Value for Private Collectors and Public Galleries
<b>UPPER GROSVENOR GALLERIES</b> 19 UPPER GROSVENOR STREET, LONDON, W.1	Works by Modern Artists always on show. Also a large selection of Old Masters.
<b>WADDINGTON GALLERIES</b> 2 CORK STREET, LONDON, W.1      REGent 1719	Specialises in Contemporary British Paintings, Drawings and Sculpture
<b>JOHN WHIBLEY GALLERY</b> 60 GEORGE ST., BAKER STREET, W.1      Welbeck 5651	Modern Paintings and Sculptures
<b>WILDENSTEIN &amp; CO., LTD.</b> 147 NEW BOND STREET, W.1	Paintings, Drawings, Sculpture by the Finest Masters
<b>WOODSTOCK GALLERY</b> 16 WOODSTOCK STREET, W.1      MAYfair 4419	Contemporary Sculptures and Paintings



## APOLLO

£1,400—a Louis XV Beauvais panel depicting a Polish winter scene with a lady riding in a baroque giltwood sleigh drawn by a horse with red and white trappings, within a floral border, about 11 by 16 feet, £3,000—a Gothic Tournai panel woven in colours with the Court of Love; formerly belonging to the Duke of Brunswick and a part of the Guelph Treasure, £11,000.

### ANCIENT MARBLES

**CHRISTIE'S.**—In one of their very rare on-the-premises sales, conducted at Wilton House, near Salisbury, Christie's sold a selected portion of the marbles collected by Thomas, eighth Earl of Pembroke, who lived from 1654 to 1732. Realising just over £20,000, the dispersal included the following: a bust of Marcia, 34 ins. high, 450 gns.—a bust of the Consular Horatius, 28 ins. high, 280 gns.—a colossal statue of Bonus Eventus, 85 ins. high, 600 gns.—a Greek figure of Gallus, 76 ins. high, 1,100 gns.—a sepulchral stele of Dionysios; probably from the Arundel collection, 44½ ins. high, 1,000 gns.—an Egyptian red granite head of a King, 14½ ins. high, 650 gns.—an Egyptian black basalt statue of Hefeknecht, portrayed kneeling and holding a portable shrine with a statue of Osiris, 950 gns.

### GLASS

**SOTHEBY'S.**—The third and final portion of the collection of paperweights formed by the late Colonel Robert Guggenheim of Washington, D.C., realised £24,192. Altogether the three sales totalled just short of £60,000 for 711 lots. The highest price given was £1,250 for a Baccarat snake weight modelled with a fruit in its mouth and coiled on an interlaced latticinio ground. A large-sized salamander weight on a ground of opaque white sprinkled with green moss and buff-coloured glass chips was sold for £1,050. Other prices were as follows: a snake shown on an upset muslin ground, £700—a Baccarat butterfly and flower weight, the insect above a double clematis with speckled yellow petals, £600—a St. Louis green carpet weight, £420—a Baccarat turquoise overlay weight, £320—a Baccarat magnum bouquet weight set with two pansies, a clematis and another flower, 3½ ins. diameter, £760.

Less colourful, but equally interesting, glass sold recently has included the following: a George III chandelier with eight scrolling branches, 39 inches high, £1,000—a Jacobite shallow bowl engraved with typical emblems on the exterior, £105—a glass engraved with an equestrian portrait and the legend "THE GLORIOUS MEMORY OF KING WILLIAM", £42—an ale glass on a plain stem composed of a white corkscrew

edged with blue of both sides and entwined with a spiral gauze, £56—a wine glass with the stem containing four bright yellow spiral threads encircled by two thick spiral opaque-white threads alternating with two opaque corkscrew bands edged with air-twist threads, £85—a punch bowl engraved with the Bell Rock Lighthouse and shipping, £60—a runner, a beaker, a mug, and two tumblers, engraved with Masonic emblems, £22—a cameo vase carved with flowers, grass and a butterfly on a frosted red ground, probably by T. Webb and Sons of Stourbridge, 9½ ins. high, £95—a cameo scent-bottle in pale blue and turquoise with a silver stopper hall-marked 1890, 8½ ins. high, £16—a set of four table candlesticks with cut nozzles, octagonal stems and domed feet, £370.

### ENGLISH AND FOREIGN FURNITURE, PAINTINGS AND OTHER ITEMS

**PHILLIPS, SON AND NEALE'S.**—A Dutch floral marquetry bureau fitted with a falling flap and drawers, 45 ins. wide, £100—a Dutch marquetry cylinder-fronted bureau, 43 ins. wide, £110—a Louis XV marquetry kidney-shaped bijouterie table with hinged top and cabriole supports, 16½ ins. wide, £780—a Louis XV kingwood and marquetry commode inlaid with floral and other ornament and surmounted by a rouge marble slab, 37 ins. wide, £600—two bound volumes containing a collection of landscapes, botanical paintings, silhouettes and other subjects, by Pinelli, Webber and others, £150—A Family Party, oil-painting by Pietro Longhi, 23½ by 18½ ins., £2,050.

**BONHAM'S.**—A French brass-bound parquetry bow-fronted chest of four drawers, 50 ins. wide, 180 gns.—two Eskimo bone pipes, five Eskimo bone seals, and a Haida bone totem, £58—an old Haida Indian sacrificial club in the form of a seal, made from walrus ivory, £106—an XVIIIth century Indonesian carving of Garuda, £54—oil-paintings sold have included the following: The Gipsies Camp, by H. J. Boddington, 24 by 36 ins., 95 gns.—Irish countryfolk with animals, by Frederick Williamson, 1863, 8 by 13 ins., 80 gns.—A white mare and a spaniel in a landscape, by J. Boulton, 1803, 28 by 36 ins., 95 gns.—A chestnut hunter with dogs, by J. Barenger, 1818, 37 by 49 ins., 70 gns.—St. Francis of Assisi, by F. Zurbaran, 30 by 24 ins., 62 gns.—Still-life with fruit, XVIIth century Dutch school, 29 by 25 ins., 180 gns.—A group of famous artists standing in the Farnese Gallery at Parma, by John Scarlett Davies, 1839, 250 gns.—The Queen of Sheba before Solomon, by Jacob Jordaens, a sketch on panel, 11½ by 15½ ins., 280 gns.

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